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music journal

Editorial and circulation offices: Delaware Water Gap, Pa.

Executive and advertising offices: 1270 Ave. of the Americas, New York 20, N.Y.

Vol. X No. 8

November, 1952

Thirty-five Cents

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Front Cover by International News Service

Music Journal is published monthly by The Music Journal, Inc., Delaware Water Gap, Pa. Executive and advertising offices, 1270 Ave. of the Americas, New York. Subscriptions: one year, \$3.00; two years, \$5.00. Foreign subscriptions: \$4.00 per year. Canadian subscriptions: \$3.50 per year. Entered as second class matter at the Post Office in New York, N. Y. March 16, 1946 under the Act of March 3, 1879. Reentry as second class matter at the Delaware Water Gap, Pa. Post Office pending.

noteworthy

GEORGE ANTHEIL'S new opera *Volpone* will receive its world premiere performance by the University of Southern California's Music School on January 9. Carl Ebert, head of the school's opera department, will direct the work, which is described as "modern but with a lyric, singable quality." The libretto is by Alfred Perry of Los Angeles.

THE popularity of Gian-Carlo Menotti's opera *Amahl and the Night Visitors* was instantaneous after its television premiere last Christmas time. One explanation, aside from a nationwide initial audience, may be that the opera doesn't call for vast musical and stage resources far beyond the range of most music groups. Indeed, Menotti's success with small chamber opera type of productions should spur more composers to enter the field. *The Consul*, *The Telephone*, *The Medium* and *Amahl* all are within the grasp of the smaller community. At the same time they have audience appeal with moving drama and fresh music.

WAUKESHA, Wisconsin's symphony orchestra has made a name for itself throughout the country with a traditional fund-raising fair. Now this enterprising ensemble is setting out to make its music heard far beyond the borders of its home state. A tape recording of the first fall concert will be broadcast within the next couple of weeks over Sudwestfunk, the German radio network at Freiburg, Germany. Waukesha's opening concert is dedicated to the town of Freiburg im Breisgau. The town in the New World is celebrating its one hundredth anniversary by saluting the eight-hundred-year-old European community.

The state station in Wisconsin,

WHA, taped the recording with the permission of the AFM, since both the Wisconsin station and the German one are state-owned and therefore noncommercial. Later in the season Freiburg will dedicate a symphony concert to Waukesha and send back a tape recording to be played over the Wisconsin station.

All this international exchange came about because Dr. Karl Otto Kiepenheuer, a distinguished astrophysicist with an observatory in Freiburg, spent some time at the Yerkes Observatory in Williams Bay, Wis. He became interested in the Waukesha music program and asked for the story for the German newspapers. When Waukesha centennial plans got under way, the committee immediately thought of Dr. Kiepenheuer and worked out the program with him.

DMITRI MITROPOULOS, in an interview explaining how he conducted a performance of Berg's opera *Wozzeck* in Milan last summer, displayed a sense of humor to match his musical abilities. The audience, in European style, impolitely showed during the first act that it disapproved of parts of the opera. Mitropoulos finally turned around and gave a pointed little lecture on proper concert behavior and stressed the greatness of the Berg work. He says he concluded thus: "I told my listeners about those signs that hung above the piano in the old Wild West saloons I have seen in the movies. You remember them don't you? They read, 'Please don't shoot the pianist. He does the best he can.'" The audience loved it, settled down, and enjoyed the rest of the performance.

THE Louisville Philharmonic Society has commissioned Roy Harris

to write a concerto for piano and orchestra to be performed this season, according to Robert Whitney, director of the orchestra. The full-length composition will feature the composer's wife Johanna Harris as soloist, and Harris himself will conduct.


WOULD that more opera companies had the ingenuity and daring of the New York City Opera Company! It American-premiered Bela Bartók's one-act opera *Bluebeard's Castle* and teamed it up with Ravel's seldom heard *L'Heure Espagnole*, also a one-act production. This company's willingness to present new works or restage older ones with a fresh approach is paying off at the box office too, in direct opposition to the widespread bugaboo that you can't make money on any opera except *Carmen* or *Aida*.

A NEW publication entitled *List of Contemporary String Music* has just been put out by the American String Teachers Association. Music is listed according to difficulty and type of ensemble used, and information as to publisher and price is also included. It should be of special value to ensemble conductors of both professional and amateur groups, and is available from Miss Phyllis Weyer, Meredith College, Raleigh, N. C., at one dollar for each copy.

IT'S ONLY natural that Californians take an interest in composer Igor Stravinsky, who has adopted that state as his home. Consequently, West Coasters will have first opportunity to hear his new cantata for mezzo-soprano, tenor, chorus, and instrumental quintet. The work will be performed, along with others of his compositions, in Los Angeles on

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ST. LOUIS music critic Thomas B. Sherman, replying to a complaint that visiting artists with the local symphony orchestra played nothing but tried and true concerti, said: "The only way symphony societies can break the visiting artist's tendency to play nothing but 'war horses' is to choose the work it wants and then shop around until it finds a soloist who will play it. From an artistic standpoint such a method might be preferable. It would mean, however, that the 'name' artists would be dropped by the orchestras. I doubt that the public would approve such a system for the present. Until it does we must take such artists on their own terms."

AN ATTIC discovery recently yielded the New York Public Library a complete set of 1903 recordings of opera celebrities, the first issue of its kind ever put out by a record company in America. The widow of a phonograph company executive found the discs in her attic. Her husband had taken them to the St. Louis Exposition in 1904 and then brought them back to his home in New York where they remained forgotten until now. The voices are plainly marked as those of Marcella Sembrich, Madame Schuman-Heink, Suzanne Adams, Edouard de Reszke, Antonio Scotti, Giuseppe Campanari, and Charles Gilibert.

ON PAGE 14 we reprint Hobart Mitchell's "For Christ Is Born of Mary," a Christmas carol service for congregation or assembly and narrator. Readers may remember that this appeared in the December 1951 issue of MUSIC JOURNAL. The service was used by school, church, and community groups in all parts of the country last year and is reprinted herewith because of many requests and as a service to our many new readers.

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MUSIC JOURNAL

COMPETITIONS AND AWARDS

American Guild of Organists Prize Anthem Contest. Publication by H. W. Gray Co., Inc. Closing date January 1, 1953. Award \$100. Write American Guild of Organists, 630 Fifth Avenue, New York 20, N. Y.

Marian Anderson Scholarships for Vocal Study. No closing date announced. Write Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 South Martin Street, Philadelphia 46, Pa.

Composers Press 1953 Publication Award. Composition for any combination for symphonic orchestra. Eight to ten minutes in length. Closing date February 1, 1953. Composer of winning work will receive regular ten per cent royalty contract. Each work must be accompanied by a three dollar registration fee and manuscripts entered under a pen name. Send to The Composers Press, Inc., 287 Broadway, New York 7, N. Y.

Church of the Ascension sixth annual competition for an unpublished organ solo, not previously presented in public. Work should be suitable for a church festival service. Award \$100. Winning composition to be published by H. W. Gray Co. on a royalty basis. Contest closes February 1, 1953. Address: Secretary Anthem Contest, 12 West 11 Street, New York 11, N. Y.

Delta Omicron Award. No closing date. Award of \$150. Winner to be announced at Delta Omicron 1953 National Convention. Contest Chairman, Lela Hammer, American Conservatory of Music, Kimball Building, Chicago 4, Ill.

Horn Club of Los Angeles. Two prizes of \$200 each, one for composition scored for from eight to twelve horns and one for a composition featuring a solo horn (sonata, concerto or chamber work). Closing date March 1, 1953. Contest limited to resident American composers. Address Joseph Eger, 7209 Hillside Avenue, Hollywood 46, Calif.

Kosciuszko Foundation Awards. One to pianist between ages of 15 and 21, and one to composer between 17 and 30. \$1,000 each. Open to all musicians who are legal residents of the United States. Closing date March 1, 1953. Write The Kosciuszko Foundation, 15 East 65 Street, New York, N. Y.

Mendelssohn Glee Club. Annual award for best original male chorus. Contest closes January 1, 1953. Prize \$100. Details from Mendelssohn Glee Club, 154 West 18 Street, New York 11, N. Y.

National Federation of Music Clubs. Student Auditions, spring of 1953, state and national. Write Mrs. Floride Cox, 207 River Street, Belton, South Carolina.

Northern California Harpists' Association. Two awards, \$100 each, for harp solo and harp as solo instrument in combination with one or more instruments. Closing date January 1, 1953. Write Yvonne La Mothe, 687 Grizzly Peak Blvd., Berkeley 8, Calif.

Purple Heart Songwriting Awards. Popular, standard, or sacred songs. No closing date announced. First prize, \$1000; second prize \$500; four prizes of \$250 each. Order of the Purple Heart, 230 West 54 Street, New York, N. Y.

Sigma Alpha Iota Contest for Choral Competition. Three-part choral composition for women's voices and a solo composition for medium or high voice. Open to any American-born composer between the ages of 22 and 35. Closing date March 1, 1953. \$300 cash award in each category. Winning compositions published by Carl Fischer Inc. Write Rose Marie Grentzer, 169 North Professor Street, Oberlin, Ohio.

Young Artists Auditions of National Federation of Music Clubs. Finals in spring of 1953. Write Mrs. R. E. Wendland, 1204 North Third Street, Temple, Texas.

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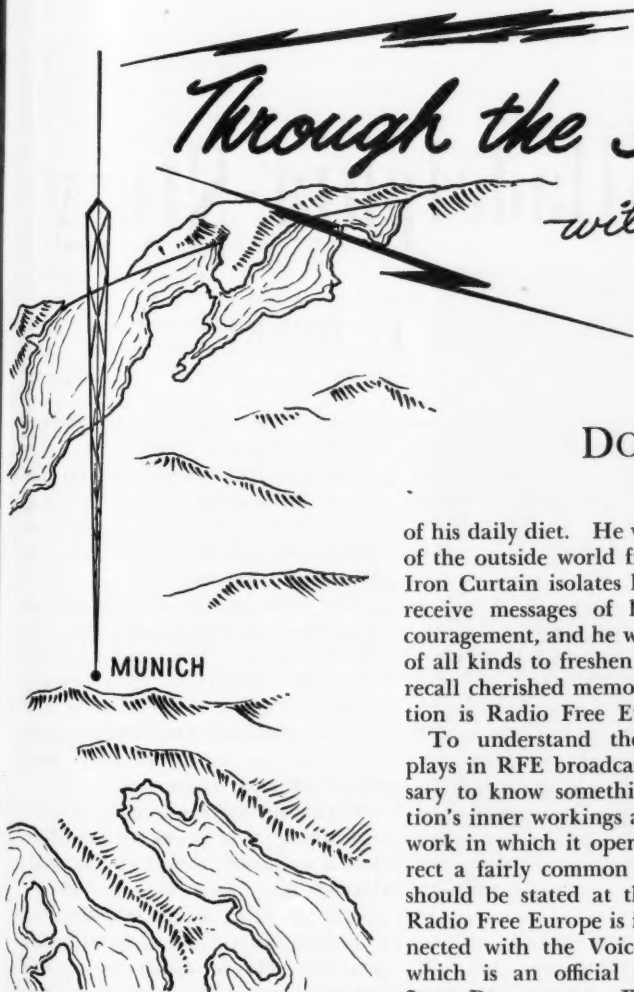
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Donald S. Dimond is Chief of the Music Department, Radio Free Europe, New York City.

of his daily diet. He will hear news of the outside world from which an Iron Curtain isolates him. He will receive messages of hope and encouragement, and he will hear music of all kinds to freshen his spirit and recall cherished memories. This station is Radio Free Europe.

To understand the part music plays in RFE broadcasts, it is necessary to know something of the station's inner workings and the framework in which it operates. To correct a fairly common impression, it should be stated at the outset that Radio Free Europe is in no way connected with the Voice of America, which is an official organ of our State Department. Fundamentally, RFE is a completely equipped broadcasting station provided by Americans to enable exiled leaders from the Iron Curtain countries to speak directly to their countrymen without any limitations imposed by diplomatic considerations. As such, it is predominantly staffed by foreign nationals representing the six countries to which it broadcasts, namely, Czechoslovakia, Poland, Hungary, Bulgaria, Rumania, and Albania. The heads and members of these national groups are, for the most part, former journalists, diplomats, writers and educators, well known to their countrymen as leaders in their fields and as opponents of fascism and communism.

Functionally, RFE is the broadcast division of the National Committee for a Free Europe, an organization formed in 1949 by a group of private citizens for the purpose of developing positive action against Soviet enslavement. Its support comes in great part from the Amer-

ican public which, through the Crusade for Freedom, the public relations and promotional division of the National Committee, has in two years contributed several million dollars toward the setting up and expansion of the station's facilities. Many readers will recall seeing in newsreels two dramatic examples of the Crusade for Freedom's work. One was the dedication ceremonies heralding the Crusade's installation in Berlin of the famed FREEDOM BELL, symbol of the National Committee's efforts to restore liberty to the oppressed. The second occurred last year when the Crusade launched what was to prove a highly effective propaganda project. Balloons, carried on the "Winds of Freedom," distributed millions of leaflets behind the Iron Curtain, infuriating the Communists, but heartening the subjugated peoples with proof they are not forgotten by the West.

RFE's first base of operations was in New York. All programs were produced there, recorded on magnetic tape, and flown to a transmitter in Western Germany from whence they were broadcast to the target areas. Once the station was "on the air" and the many organizational and technical problems involved in this pioneering effort began to be resolved, a complete broadcasting studio was built in Munich, staffed at first by experienced members of the New York office and augmented later by refugee technicians, writers, actors, musicians, and so forth, living in Western Europe. By reason of its relative proximity to target areas and consequent ability to counter Com-

(Continued on page 48)

Conductors' Philadelphia Story

ENNIS DAVIS AND EDWARD F. BYERLY

PHILADELPHIA has long been referred to by joke-makers and vaudevillians as the place where nothing happens. But something *did* happen in Philadelphia September 30 through October 3—an event that is likely to have far-reaching impact on the pattern of orchestra development throughout our whole country. Thirty-six conductors of community orchestras spent four days as guests of the Philadelphia Orchestra and participated in its first clinic for conductors, sponsored jointly by that organization and the American Symphony Orchestra League.

Some months ago Harl McDonald, manager of the orchestra, and Mrs. Helen M. Thompson, executive secretary of the League, sat down and discussed ways and means to enable the conductors of hundreds of community orchestras to observe a top-flight orchestra and a master conductor at work; to discuss their own problems with that conductor; and perhaps have a brief opportunity to conduct the great orchestra themselves. Mr. McDonald and Mrs. Thompson came up with a plan which was announced to conductor members of the League. More than one hundred of these conductors made application to attend the Philadelphia clinic. From this number thirty-six were chosen for this pioneer session. The project was enthusiastically endorsed by the orchestra's eminent conductor, Eugene Ormandy, and the group assembled at the Academy of Music on September 30.

It was significant to note that at the opening of the clinic no one—not even Mr. Ormandy, Mrs. Thompson, and Mr. McDonald—

was certain what would happen or what it would mean to everyone concerned. A definite program had been scheduled but no one could predict how well it would work or what it would produce. There was good reason for this uncertainty because there was no previous experience upon which to build a pattern. Something *new* was happening. A major symphony orchestra had said to a group of smaller and less well-known orchestras throughout the country, "Send your conductor to spend several days with us. We'll take him behind the scenes and show him how we get our daily work done. Our conductor, manager, and members will be glad to share with him their many years of accumulated experience, techniques, and routines. If we have anything here that will be of value to your organization we want your conductor to take it home with him and put it into action."

New Approach

Such an unprecedented attitude was in itself a major story. It has always been a tough job for a young conductor to get into the rehearsal of a major symphony under a major conductor, yet here were one of the world's great orchestras and a world-renowned conductor opening the doors wide to a group of young conductors who were strangers to them!

Regardless of the musical resources involved, the success of a meeting such as this is dependent from the outset upon the ability and the will of the hosts to make the visitors feel at home in a situation that might well awe them. To Mr.

Ormandy, Mr. McDonald, members of the management staff, and every member of the Philadelphia Orchestra an enthusiastic fanfare for doing a magnificent job of welcoming their guests and making them feel at ease throughout the meeting!

The four-day period was divided into three principal activities: (1) observation of rehearsals under Mr. Ormandy's direction, (2) rehearsals in which twelve of the visiting conductors directed the Philadelphia Orchestra in works of their own choice, and (3) discussion.

While no statistics are available concerning this point, it is likely that a majority of the visiting conductors had never before had opportunity to sit in on rehearsals of a Philadelphia Orchestra—Ormandy quality. The program which was being rehearsed—the first of the season—contained a great variety of music and provided opportunity to observe a wide range of conducting and performance techniques.

It would be difficult to evaluate the experiences of the visiting conductors in their efforts on the podium. Many competent, well-seasoned conductors are ill at ease when they give their first down beat to an orchestra of Philadelphia caliber. The members of the orchestra were most courteous and helpful to the visitors and gave no evidence of the monkey business sometimes indulged in by players who want to find out how much a new conductor really knows. They understood the purposes of the rehearsals and well knew that they were giving a thrill to the twelve men who appeared before them—even though they sometimes had difficulty in deciding what the baton was supposed to indicate to them.

Doing such a brief guest stint before a great orchestra somewhat

a music journal report

parallels the experience of the passenger on a great ocean liner who is invited by the captain to come to the bridge and relieve the helmsman for a short period. He will have a lot of fun some day telling his grandchildren how he once steered the Queen Mary, but he is not likely to claim that he now knows everything about navigation.

Whatever Mr. Ormandy had to say about these individual conducting efforts was communicated by him to the conductors in private conversations—another evidence of his supreme tact and judgment throughout the sessions. However, he devoted one of his discussion periods to generalizations based upon his observations of the visiting conductors. Would that every conductor of community orchestras (and some professional ones too) could have heard his remarks. He is a "natural" as a teacher.

Opinions Exchanged

As is true of all successful clinic meetings, one of the most important advantages was the opportunity for exchange of opinions among those attending—and there was plenty of that in Philadelphia, lasting through the day and well into the early hours of the morning. Every man there was busy translating his experience into "at-home" application.

[Editor's Note. How did the visiting conductors view the total experience? In order to present

such a viewpoint to our readers, we asked Edward Byerly to evaluate the clinic in his own terms. Mr. Byerly is conductor of the Bridgeport (Conn.) University Symphony Orchestra, a community group composed of students of the University

and amateur musicians who are residents of Bridgeport and surrounding communities.]

In spite of the fact that Mr. Ormandy had only recently returned to this country from a European

(Continued on page 37)



Group attending the Philadelphia Orchestra Workshop with Conductor Ormandy, center, front. Thirty-six conductors from all parts of the country were present.



New York critic Virgil Thompson, left, and Harl McDonald, Philadelphia orchestra manager, with Helen M. Thompson and Eugene Ormandy.



From left, visiting conductors William J. O'Neil and Harry Levenson with Helen M. Thompson, executive secretary of the American Symphony League, Eugene Ormandy, conductor of the Philadelphia Symphony, and Edward Roncone also one of the visitors.

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ARTHUR REDFIELD

THE August 2 issue of the *Dallas Morning News* carried the following statement by Mr. J. Howard Payne, postmaster in Dallas, Texas:

One of the Negro employees of the Dallas post office telephoned me an invitation to attend services at the First Methodist Church on Sunday evening, explaining that the choir of the Negro congregation of which he was a member would take part in the presentation of *The Ordering of Moses*, an oratorio composed by a Negro. I had heard much of the sacred music programs which were featured by the First Methodist Church in its Sunday evening services and I wanted, as an official of my own church, to keep up with progressive methods in all denominations, so I accepted the invitation with pleasure.

I was quite unprepared for what I found even though I was well aware of the great progress which is being made in racial relations. In the choir loft and on the platform in front of it the members of the Negro choir were interspersed with those of the host choir. . . . The auditorium of the First Methodist Church is a large one. At least 30 per cent of the near-capacity audience were Negroes and they were seated in pews in all parts of the church.

There was no racial tension among either the choir members or the listeners. People—as people—had come together on the common ground of worship and the enjoyment of music. The experience was shared with deep pleasure by all.

Mr. Payne was one of many Dallas citizens, both colored and white, who saw and heard a powerful demonstration of brotherhood in action through the medium of music. The service which he attended was one of the eight Chautauqua Sunday Evenings which are presented each summer by the First Methodist Church. This unusual program of summer music activity in a church was the subject of an article which appeared in the October, 1951 issue of *Music Journal*. The 1952 season followed the same general pattern as in preceding years, with performances of outstanding choral and in-

strumental works by members of its regular choir and orchestra, assisted by visiting artists who were appearing at the State Fair Musicals in Dallas. The new and arresting feature of the 1952 season was the inclusion of Negro performers in one of the Sunday evening services.

Rehearsals

Early in 1952 Mr. Glen Johnson, minister of music at the First Methodist Church, suggested to Dr. I. B. Loud, minister of the African Methodist Episcopal Church in Dallas, that the A. M. E. choir take part in the Chautauqua series, and that the principal work for the performance be *The Ordering of Moses* by Nathaniel Dett, an American Negro composer. Dr. Loud was enthusiastic about the idea and talked with his choir and its director. Within a short time both choirs were rehearsing the work. In June they began joint rehearsals, and from the very beginning there was no segregation in the seating of the choirs. Segregation would have immediately destroyed the basic purposes of the project. Mr. Johnson says that within a short time the people of his choir were providing automobile transportation for members of the A. M. E. choir in a normal, neighborly manner.

On the evening of July 20 the combined choirs presented their concert to a large audience in the church auditorium. The first half of the program was given over to Negro spirituals, the solo parts of which were sung by Negro soloists supported by the choir. Mr. Johnson says:

The audience responded genuinely to

relations by proving that the enjoyment of music is an experience shared by all. Everyone gained a new outlook by taking part.

the spirituals and applauded with a will. The performance of *The Ordering of Moses* was the first in this section of the country. The soloists, all colored, knew their parts and realized their responsibilities to the music which they performed. The combined choirs sensed the spiritual significance of the occasion. The musical level of the performance may not have been high at all points but it was as good as we could make it. Anyway, this was an instance in which performance techniques were secondary to a greater purpose. It was the most satisfying experience I have ever had in the ministry of music.

After the performance of *The Ordering of Moses* we were led in prayer by Dr. Loud, who spoke as only a great man of God can speak, and then the entire congregation sang 'Blest Be the Tie That Binds.'

Following the service, Dr. Loud wrote to Mr. Johnson:

In the way of racial cooperation, goodwill, and fellowship I have seen nothing in my ministry to match the program of last Sunday evening. The spirit of the choir of First Methodist Church is truly Christian. It is a great choir, not only because of the excellence of its music, but because it is made up of great people.

From Miss Marion Flagg, director of music in the Dallas schools, came the following comment:

Perhaps the deepest significance of the evening was the naturalness and rightness of the whole event. A great choir and a great congregation came together, losing all sense of individual and group difference in a common esthetic and spiritual experience because every person present gave of himself as his gifts permitted.

(Continued on page 34)

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An Indictment of the Fourth ^B_B ^B_B

AARON COPLAND

MUSIC, like the theatre, is born again each fall. September is tune-up month for musicians. October is the month when actual music making gets under way. The orchestras launch their subscription series, the round of recitals begins, the opera singers start rehearsing in earnest, and live symphonic programs may be heard on the air again. All this activity is aimed at the music lover, who, at this moment, is supposedly dreaming of the winter's musical delights.

There is something truly formidable about the extent and potential of all this musical hubbub. In our country the biggest noise is made, of course, by the symphony orchestra. Nowhere in the world is its prestige greater. It has come to represent the most typical phase of our musical maturity; it symbolizes the level of musical sophistication in each community.

Most of our big-time orchestras were created by a single individual, or by a handful of public-spirited men and women, who guaranteed to cover the inevitable deficit at the season's end. The patronage system is now a thing of the past, and our orchestras find themselves dependent upon mass support for the balancing of their budgets. This is a serious matter for a cultural institution. Already there are signs that the need for a broad economic base of support threatens to undermine the intellectual tone of the symphony concert. Cultural objectives are clouded over in the fear that a single potential customer might be lost.

Above reprinted by permission of the publishers from Aaron Copland's MUSIC AND IMAGINATION, Cambridge, Mass.: Harvard University Press, Copyright, 1952 by The President and Fellows of Harvard College.

A distinguished American composer strikes out against the Fourth B which he feels is the dominant motif in the concert hall of today. Aaron Copland

makes an eloquent plea for more contemporary music performances to offset the repetitious Bach, Beethoven, and Brahms programming.

Nowadays the conductor must play not what he likes but what he thinks will fill every seat in the auditorium week after week. How does he propose to do this? Well, if he were a theatrical producer or a book publisher or the director of an art gallery he would rely upon the intellectual curiosity of the paying public, enticing it with announcements of new works by famous or about-to-be famous creators.

Same Programs

In music it is precisely the contrary that takes place. Audiences are promised not new things but the same old things that they heard in other years, on the assumption that that is what they supposedly want. Statistics indicate that during the decade 1940-50, 40 per cent of the symphonic repertoire in the United States was made up of the work of six composers—Beethoven, Brahms, Tchaikovsky, Mozart, Richard Strauss and Wagner. It has become an *idée fixe* of orchestral management that an unfamiliar composer's name spells anathema at the box office and that only the familiar chestnut can save the situation. But that is precisely the question: Can it?

There is no disagreement as to what musical audiences want: they want what they already know, or something that sounds like it. And yet, at some point, symphonic programs are conceived with an eye to music as a cultural force. Otherwise,

all programs—like those of the summer pops—would feature nothing but the most hackneyed favorites. Where are we to draw the line? My contention is that we are drawing it at too low a level, and that our concerts are burdened with a monotony of repertoire that not even the program makers themselves believe in.

The continuation of such a policy is certain to lead to a dead end. How are we going to add new names to the roster of musical giants if we give the public only what it wants? No audiences ever clamored for the music of Sibelius or Mahler, or even Debussy, until a handful of hardy interpreters persisted in repetitions of their works. The acceptance of the music of Béla Bartók in recent times is another case in point. I maintain that the frequent performance of his works in the past five years has made the concert hall a livelier place to go to, and in the long run a more soundly based financial operation, than would have been true if his work had been rejected in favor of some venerable warhorse.

My fear is that a passive and routine attitude has grown up among our symphony leaders. They seem to exist from year to year with no clear policy, hopefully expecting audiences to return for more of the same each season. Music doesn't work that way; like life itself, it must be able to renew itself with fresh impetus from each new generation of creators.

(Continued on page 30)

For Christ Is Born of Mary



A Christmas Carol Service for congregation-assembly and narrator

HOBART MITCHELL

SPEAKER: Christmas is a special time in our year. We come to it after the freedom of summer and the crispness and color of autumn, after Thanksgiving Day, when we bow our heads in gratitude to God for His bounty and goodness to us.

In the weeks that follow Thanksgiving, the days grow colder and shorter, and night falls in the afternoon. The house windows are lighted as we go home to dinner and the darkness about us makes our world seem small. The end of the year has come, the time of greatest darkness, of least light. Many years ago, in the midst of this darkness at the year's ending, in a little town far away, a newborn babe was wrapped in swaddling clothes and laid in a manger. And with His birth came the beginning of a new spirit and a new year.

CAROL: "O Little Town of Bethlehem"

SPEAKER: At the close of the year comes this time of Christmas, when the spirit of God was brought to us on earth by the infant Jesus, this time when a babe born in Bethlehem offered to the world through His spirit and His teaching a new light, a new warmth, a new sense of kinship among men.

Though on our calendar the new year begins with the first day of January, in a deeper, more spiritual sense it begins on Christmas when, through this act of God touching the earth to change mankind, there comes in the very air a new feeling of kindness and friendship among men. Bitterness and enmity are laid aside, and again within us comes a sense of wonder and a feeling of great joy. From all about us we catch this joy as we commemorate that night in distant Judaea when, it is written, angels sang at the birth of a Holy Child, even as we sing of His birth in our carols.

CAROL: "It Came Upon the Midnight Clear."

SPEAKER: Though the physical birth of Jesus happened only once, within us He is born again each year through our remembering. And this spiritual rebirth of Jesus in our life and in the world about us is most important.

For there is more in our life and living than the physical day in which we move and the material objects we touch and live among. Indeed, the real stream of our life does not flow in the physical world but rather within us, in our thought and emotions and spirit, so that every year as we remember, a newborn babe is placed in a manger among the lowing animals, surrounded by his family and the shepherds and wise men and sung to by the heavenly host; and our own spirits are given again and again the heavenly gifts of loving-kindness for all men, of great inner joy, and wonder and awe. For a new sense of kindness and joy does well up within all men at the Christmas season as we listen and respond to the angels' song of "Peace on earth, goodwill toward men." As we light the windows of our homes with candles in memory of the Star of Bethlehem, all the world sings in joyous exaltation:

CAROL: "Hark! The Herald Angels Sing"

SPEAKER: So, as in past years, it is good for us again to hear the Christmas story: that while Mary and Joseph were in Bethlehem to be taxed, Mary gave birth to her first-born son, and wrapped him in swaddling clothes, and laid him in a manger, because there was no room for them in the inn. And Joseph called his son's name Jesus.

"And there were in the same country shepherds abid-

ing in the field, keeping watch over their flocks by night. And, lo, the angel of the Lord came upon them, and the glory of the Lord shone round about them: and they were sore afraid. And the angel said unto them:

"Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people. For unto you is born this day in the city of David a Saviour, which is Christ the Lord. And this shall be a sign unto you; ye shall find the Babe wrapped in swaddling clothes, lying in a manger."

"And suddenly there was with the angel a multitude of the heavenly host praising God, and saying,

"Glory to God in the highest, and on earth peace, goodwill toward men."

CAROL: "Angels From the Realms of Glory"

SPEAKER: "'Glory to God in the highest, and on earth peace, goodwill toward men.'

"And it came to pass, as the angels were gone away from them into heaven, the shepherds said one to another. 'Let us now go even unto Bethlehem, and see this thing which is come to pass, which the Lord hath made known unto us.'

"And they came with haste, and found Mary and Joseph, and the Babe lying in a manger. And when they had seen it, they made known abroad the saying which was told them concerning this child. And all they that heard it wondered at those things which were told them by the shepherds. But Mary kept all these things, and pondered them in her heart. And the shepherds returned, glorifying and praising God for all the things that they had heard and seen, as it was told unto them."

CAROL: "The First Noel the Angels Did Say"

SPEAKER: "Now when Jesus was born in Bethlehem of Judaea in the days of Herod the king, behold, there came wise men from the east to Jerusalem, saying, 'Where is he that is born King of the Jews? For we have seen his star in the east, and are come to worship him.'

"And, lo, the star, which they saw in the east, went before them, till it came and stood over where the young child was. When they saw the star, they rejoiced with exceeding great joy. And when they were come into the house, they saw the young child with Mary his mother, and fell down, and worshipped him: and when they had opened their treasures, they presented unto him gifts; gold, and frankincense, and myrrh."

CAROL: "We Three Kings of Orient Are"

SPEAKER: So the Bible account of the birth of Jesus concludes.

Each year as we hear it again and as we live close to the memory of it on Christmas Day, the Spirit of God is with us in memory, filling us with the spiritual exaltation of the season. There is no doubt that we are more warm and joyous inside, more outgoing and friendly at Christmas than at other times. We see the heavenly gifts of loving-kindness in others, and we feel them in ourselves during these days.

(Continued on page 42)

Suggestions for Presentation

Carol singing sometimes becomes little more than a routine procession of one carol after another. The "script" provided here is designed to produce a carol service that will increase the spiritual and musical intensity of the singing of these songs that are so great a part of Christian life.

Though this service may be done effectively by a choir and a speaker, it is intended for audience or congregational singing of the carols . . . a complete group expression. It will be approximately 35 minutes in length if all verses of the carols are sung. There is no need for preliminary rehearsal other than for the speaker and the accompanying pianist, organist, or instrumental ensemble.

Performance of "O Come, All Ye Faithful" should precede the service. If the occasion is a school assembly, this carol may be sung by students as they enter the auditorium. If the congregation or audience gathers more slowly, the carol may be used as instrumental "background" music for a time and then, at a signal from the singing leader, be sung by everyone. The speaker would then begin the narration.

This service is meant to flow from beginning to end without stop and, above all, without "people telling other people what to do next." The constant flow should be momentarily interrupted only at the end of each carol, when the speaker lets the music die away before continuing the narration.

The speaker and accompanist should rehearse the service in advance, the speaker reading at least the final lines which precede each carol so that the accompanist may find the proper place for fitting the introduction under the words of the speaker. The introductory measures should be played softly so that the music is audible but not loud enough to detract from the spoken part. These introductory measures give the congregation or assembly the cue for the carol that comes next.

In order that the assembly may be certain about what it is expected to sing, it is suggested that the carol titles be printed in proper order on a leaflet or that a singing leader sing solo the first line of each carol and then raise his hand to bring the assembly into the singing. This leader should refrain from beating time in the manner of a conductor. Such direction mars the effectiveness of the service. The accompanist should keep the singing moving through sturdiness and clarity of his playing.

(The Association Press of the YMCA, 291 Broadway, New York 7, N. Y. publishes a *Christmas Carol Leaflet* which contains on one sheet all the carols included in this service. The cost is \$2 per hundred, plus 10 cents for postage.)

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WQXR The Station Music Built

MARGARET MAXWELL

A RADIO station with nothing but musical programs and news bulletins? Impossible! "You need variety to hold listeners." Thus spake the experts back in 1936.

Now maybe comedians and soap operas are needed to fill the average radio station's program day, but New York City's WQXR is not average. Nor are its listeners. They are all music lovers with an intense personal interest in "their station."

WQXR program planners are radar sensitive to audience reaction. Part of this concern stems from the fact that their listeners are no dial twisters. They tune in on their favorite station either to listen to a specific symphonic program or to get a musical background for their daily activities. As an audience, they registered quick disapproval of singing commercials after a short trial run a few years ago. Result: the station does not accept this form of advertising. A jive trio plugging a cigarette brand or new anti-freeze just doesn't fit in between the Brahms Fourth and Debussy's *Afternoon of a Faun*.

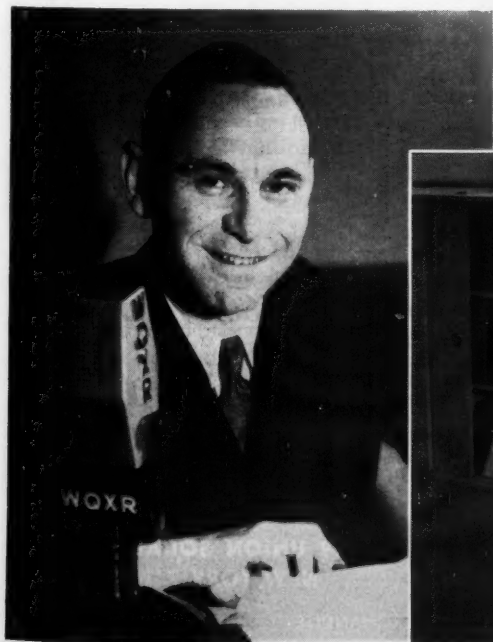
Indeed, listeners keep program planners toeing a high-standards mark—symphonic music, quartets, trios, and individual instrumental artist recordings are approved; but too many vocals, even opera, bring a quick growl. Listeners also okay show tunes, sans vocals, for lighter listening moods, but no hot jazz. Hourly news bulletins are also heard from *The New York Times* newsroom. In the midst of the world's greatest metropolis, the WQXR audiences seem to regard their station as a special retreat, removed from the pandemonium of Broadway and Forty-second Street. (Actually it is located in its owners' property, the New York Times building, at 229 West Forty-third Street.)

Unlike most commercial stations, where time is sold in block and the sponsor has charge of a package show, WQXR retains complete control of its programming. As a rule, commercials are at the beginning and end of a fifteen-minute, half-hour, or an hour-long program and are relatively free from exaggerated

claims. WQXR readily admits the necessity for advertising in order to exist, but refuses to accept any for products or services which it believes represent a bad value to the purchaser. If listeners object to a certain commercial it is immediately rejected.

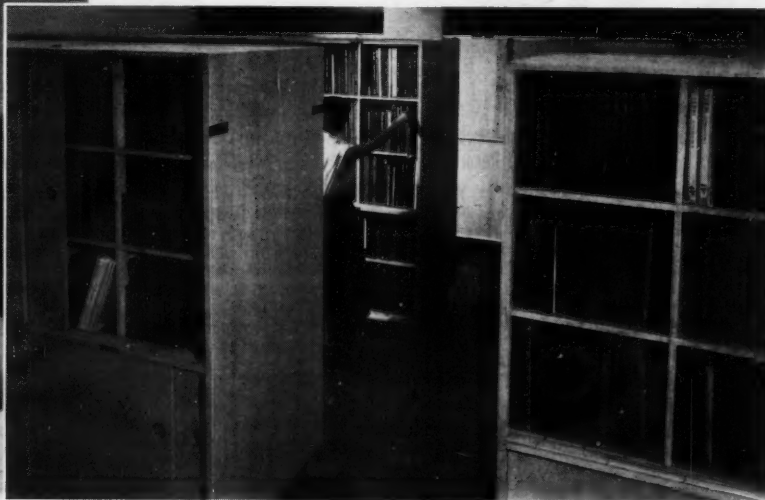
Programs are planned two months in advance. After a general meeting of the station's program committee, Harold Lawrence, who is in charge of recorded music, spreads out on an artist's drawing board a huge program outline sheet for the month. Within the neatly blocked calendar squares are listed all the major programs—not just general indications but careful notations regarding composer and work. The only ones not included are semiclassical fill-in spots for which Alfred Simon, director of light music, is responsible. Thus there is no danger of three Tchaikovsky symphonies appearing on different programs during the same day. Considerable time is spent making sure that one program leads smoothly into the next, with suf-

(Continued on page 45)



Left: Abram Chasins, musical director of station WQXR.

Below: Section of the filing cabinets which hold WQXR's extensive library of more than 35,000 recordings.



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LLOYD OAKLAND

The Greeks had a word for it, and ever since then conductors have been trying to weld musical ensembles into unified groups. Methods have changed down through the years, but the purpose remains the same.

WHEN frenzied school, choral, and orchestra directors resort to foot-stamping in an attempt to overpower those performers who resist the beat of the baton, they are emulating the ancient Greek leaders who stamped their iron-soled shoes to command steady rhythm. Likewise, when present-day choral conductors point and motion upward to "flatting" sopranos, they are imitating one of the first forms of conducting. Thus the ancient Greek leaders, stamping out the meter and indicating the rise and fall of the melodic line with hand and arm movements, used the first known manner of conducting.

Foot-stamping remained for centuries a necessary part of early song leading but contributed little to the technique of conducting. Hand and arm movements, however, contributed much to the invention of notation and to the growth of conducting as an art. Properly known as chironomy, this early system of hand movements aided the singers in much the same way that an elementary grade music teacher helps children to sing intervals by using corresponding hand movements.

This chironomic form of conducting may have been responsible for the invention of early notation forms. It seems reasonable now to assume that someone among early musicians concluded that graphic signs written over the words might

be as effective as chironomic conducting in assisting singers to anticipate the rise and fall of the melody.

Musicians nowadays would encounter serious difficulty following the beat used by leaders in the early Gregorian singing schools; in fact, it is not unlikely that much confusion would result immediately. Accented beats were indicated by upward strokes of the hand, and unaccented beats by downward motion—exactly the opposite of modern conducting technique.

Early Leaders

In the early singing schools the leader was usually the principal singer, called the precentor. In a typical practice session, the precentor gave the pitch with his voice and controlled tempo and nuance with his hands. He combined chironomy with his voice to help the singers through difficult sections of the music and, in strict rhythmical hymns, stamped his foot audibly.

The types of conducting described above were in use until the fifteenth century. Subsequent developments in staff and the introduction of mensural notation decreased the need for further use of chironomy. As a result, the forerunner of the baton came into use. It was known as the sol-fa and was simply a paper roll—usually a parchment roll of music—held in the hand. The director of the Sistine Chapel Choir of Rome used the sol-fa.

Early seventeenth century con-

ducting developed many amusing practices. Conductors enjoyed such titles as *maestro di capella*, *maestro di canto*, and *Kapellmeister*. The parchment roll was abandoned in favor of the staff or cane. One can easily imagine the pompous appearance of the bedecked *Kapellmeister* at the concert, carrying his absurdly ornamental cane, but it is difficult to imagine the evil noise that must have followed. Unfortunately the cane was not entirely an ornament; it was tapped audibly on the floor throughout the performance. Although not particularly significant historically, the various tapping systems used provide an interesting sidelight on the development of conducting. Usually the rhythm was indicated with two audible taps on the floor, alternated with one or more silent beats to the bar. In regular 4/4 measure, two audible beats and two silent beats were alternated, while in 3/4 and 6/8 measures the conductor used two taps followed by one silent beat. In duple rhythms, two audible taps occurred in the first of each four bars, followed by the alternation of one audible and one silent beat in each of the next three bars. Repetition of this pattern was continued to the end of the composition. It is ironical that Lully, seventeenth century violinist and conductor, lost his life from an infection caused by a misdirected stroke of his cane toward a gouty foot.

Much more significant than early seventeenth century cane tappings were changes and developments in music which altered the responsibility of the conductor. Figured bass was introduced, and at this point the conductor took his place among the performers, leading from the cembalo and filling in the harmony. When necessary, the principal vio-

(Continued on page 33)

Lloyd Oakland is choral director at Montana State University, Missoula, Mont.



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Music Notes from an English Professor

MUSIC AND LIVING

WHEN the Chattanooga Opera Company wanted to stage an opera last spring, the committee didn't have to go far to find a suitable one. There was a composer right in their own back yard. In seeking him out on the University of Chattanooga's campus, however, the group went not to the Music Department but to the English Department where, since 1924, Dr. Edwin S. Lindsay has been conducting students through regular classes in Shakespeare and Tennyson. What's more he can invite them to hear his own opera versions of *Hamlet*, *Elizabeth and Leicester*, *King Arthur*, or *Galahad*, for the versatile head of the university's English Department writes not only the music but the librettos, and his operas have been decidedly popular with Tennessee audiences.

It all started when Dr. Lindsay began poking around in the British Museum's dusty stacks back in the summer of 1925. This serious young American might have been taken for just another student in search of material for a doctoral thesis. But Edwin Lindsay didn't write his thesis on the music of Good Queen Bess' time and then forget all about it. He kept right on probing around in medieval and Renaissance music and literature and then proceeded to translate them for twentieth century enjoyment into understandably good music and good theater. Sometimes he wrote opera, sometimes drama, and sometimes he adapted early English ballads to his own music. His comic operetta, *The Dragon*, is based on Henry Carey's "The Dragon of Wantley."

Dr. Lindsay disclaims any attempt to follow history or a dramatic text verbatim. He is quick to recognize a good blood and thunder situation, and for operatic purposes trimmed Shakespeare's *Hamlet* considerably, cutting through lengthy soliloquies and emphasizing the plot instead. This classic melodrama, he points out, is "something to make

your hair stand on end." His compositions have an English flavor since "it is inevitable that some Shakespeare is echoed in my music," he explains.

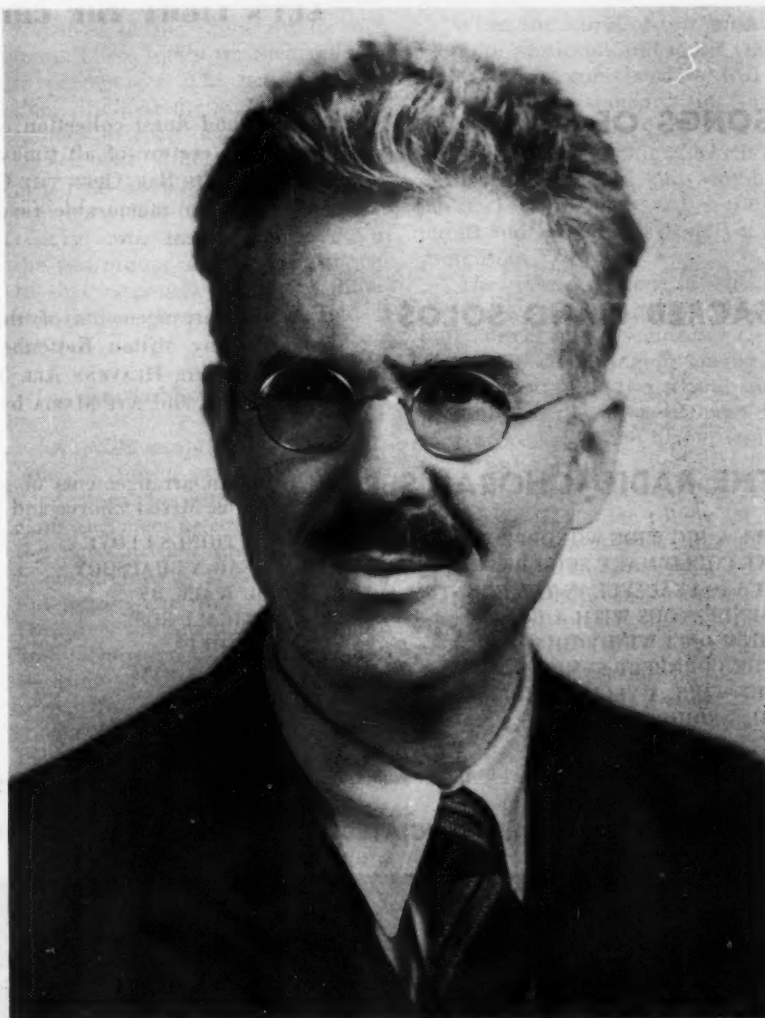
A viola player, Dr. Lindsay also played in the Chattanooga Symphony for nine years.

If it's not an opera it may be a history of St. Paul's Episcopal Church in Chattanooga, or a United Nations Pageant. The last mentioned is entitled "There Shall Be Peace" and will be presented first

Sunday in November at the Chattanooga Municipal Auditorium with a cast of four hundred local citizens, a large choir, band, orchestra, and chorus. Dr. Lindsay not only wrote the text but arranged the music too.

All in all it is difficult for Edwin S. Lindsay's friends to tell whether he is a musician turned English scholar or a scholar turned musician. Dr. Lindsay himself doesn't think it makes any difference. He is too busy working on his latest project, a book about music of the English theater.

Dr. Edwin S. Lindsay



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SHE WORE A YELLOW RIBBON
HI, NEIGHBOR!

THE THINGS I LOVE
I HEAR A RHAPSODY
YOU WALK BY
MEXICALI ROSE
MARCHETA
LOVE IS A SONG
THERE I GO
HAIL TO OUR FLAG

WASH ME, O LORD!
FAR ABOVE CAYUGA'S WATERS
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Stanford Prepares Music Test Pattern



THE essence of being a music teacher or performer is the sum total of characteristics in which music teachers and performers differ from everyone else. To determine what the differential characteristics are we compare the responses of music teachers and performers in the Vocational Interest test with the response of men (or women) in general."

This statement by Dr. Edward K. Strong, Jr., head of Stanford University's Vocational Interest Research Laboratory, is of primary importance in understanding the purpose and working of his long-established test of vocational interests. Many musicians and music teachers who have assisted Stanford and *Music Journal* in the formation of criterion groups in the music field have been surprised to find no items relating to music per se in the questionnaires which they filled out. How could such a test predict success as a musician or music teacher? Dr. Strong hastens to say that it cannot; it was not intended to measure technical competence. It tells whether an individual has the *interests* and *attitudes* of people who are successful and happy in teaching or performing music.

Dr. Strong continues, "We already have a tally of responses to our men-in-general group [also women-in-general], so that we know the percentages who report 'like,' 'indifferent to,' and 'dislike,' on each item on the blank. We are now at work determining those percentages in the blanks filled in by the music teachers and performers. The responses of each of these people are punched on a card—four hundred holes at the appropriate places on each record.

Vocational Interest Research criterion tests are being classified and analyzed as Stanford University prepares to establish an attitude pattern for performers and teachers in the music field. Letters show that *MUSIC JOURNAL* readers are enthusiastic over the project.

"The cards are then run through a sorter and we obtain a tally of the responses of the musicians to each item. These totals are then reduced to percentages. The percentages of like, indifferent, and dislike responses to each item are now contrasted with similar percentages of men [and women]-in-general. Whenever there is a difference of six per cent or more between percentages in the two groups a weight is assigned to that response. When the difference is less than six the weight is zero.

Resemble Architects

"A small sampling of data available on music performers at this time shows, for instance, that musicians and men-in-general have much the same attitude toward the work of an architect. There is so little difference that the weight is 0. However, the attitude of musicians and men-in-general toward the occupation of artist is in strong contrast. In a similar manner the weights for three possible responses to the four hundred items on the blank will be determined.

"Once the weights are determined, they will be punched on cards. These cards will be run through the IBM tabulator and a total score of the response to four hundred items by each music teacher and performer, both men and women, will be obtained. This will necessitate the addition of four hundred weights,

which will range from plus four to minus four.

"When the scores of this criterion group of musicians and music teachers have been completed we will be able to set up standards for interpreting someone else's score on this scale. Here is the point at which the inquiring individual finds out how he 'stacks up' with regard to the interests and attitudes of people in the profession.

"The interpretation of the individual's score will appear on a report sheet in two forms: (1) a numerical score, ranging usually between 90 and 0, (2) a second interpretation in the terms of letter ratings. Scores of 45 and higher will be given an A rating, since that indicates that the individual **has interests** that are similar to the 70 per cent of the musicians and music teachers who scored highest on the scale. Scores between 44 and 30 will be given a B rating, and that means that the individual *probably has the* interests of a musician but we cannot be sure. Scores below 30 are given a C rating—and that indicates that the individual does not have the interests of the musician.

"We find that from 1 per cent to 5 per cent of the people successfully employed in an occupation rate C in interest in their occupation. It is a tossup whether this small minority should be in the occupation at all, so far as interests are concerned, or whether the test itself is faulty in

(Continued on page 43)

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RAY BERRY

EVERY professional musician needs to know something about acoustics. Perhaps he may be called upon to plan a high school music room or help the church music committee purchase a new organ. But even more specifically, if he conducts a choir or an orchestra or plays an instrument, he should be aware that the structure and design of the room vitally affect the sound of the music produced. The science of acoustics plays an important role in all of this, but too often the average teacher or performer shakes his head sadly and says, "That's too technical for me. I never was any good at mathematics."

Now it is true that the technical aspects of acoustics do involve mathematics, but it is not necessary to tangle with the physicists in order to have a practical working knowledge of the subject. Here are a few fundamentals which will help you understand what happens in the church or the concert hall when a sound wave gets under way.

All sound waves travel at a constant rate of approximately 1120 feet per second, 763 miles per hour. From its source this sound passes the listener once, and is reflected back to him from room boundaries. Each time it hits the boundary of a room one part of sound is reflected, a second part is absorbed by the impact, and the balance is transmitted through the

room area. The course sound takes is pretty much like that of a billiard ball when it strikes a cushion and bounces around a table. The number of bounces is determined by the force with which the ball is hit. With sound, this force is the energy used to produce it.

If the walls of a room are of highly reflective materials (stone, glass, metal, brick, hard smooth plaster, and certain woods) and lack absorption, when sound ceases there remains a lot of the original energy in an audible state. In other words, the listener hears sound after the source has ceased. The amount of this energy that remains audible is defined as the reverberation time of the room, and is customarily measured in seconds.

Many people confuse *reverberation* with *echo*. Echo can be defined as the *literal* reproduction of a sound, and is recognized as such by the listener. Reverberation is the *reinforcement* of sound. In extremely high reverberation environments (large stone cathedrals, for example), sometimes such a large amount of sound remains audible after the source has ceased that confusion reigns.

One characteristic of sound is that usually several different frequencies (pitch levels) are audible at the same time. Practically all music in performance is made up of different frequencies sounding simultaneously. The *fundamental* frequency (many times, but not necessarily, the lowest audible) is that singled out

by the listener and identified as the pitch of the sound heard.

Overtone is not ordinarily heard as individual, separate pitches but instead are received collectively and interpreted as the *timbre* of sound. Differences in the number and intensity of these overtone structures form the basis of recognition and differentiation for the various musical instruments and the voice.

Sounds spoken and sung also have a fundamental pitch, produced by the vocal cords. Its frequency depends on the individual and his manner of speaking or singing. The fundamental frequency of men's voices in normal conversation averages around 125 cycles per second; of women's voices, around 250. It is not essential to hear the fundamental frequency in order to understand these sounds; only the vowel and consonant overtones are required.

This discussion will be restricted to acoustics in the church, but remember they are much the same for any public auditorium. During the past thirty years or so acoustical physicists have worked out formulae for effecting almost any desired acoustical characteristic for a particular room.

Reverberation

Many clergymen and other public speakers prefer a low reverberation environment (perhaps one second or less), since this requires less speech energy. Such persons are making a bad choice. They should realize that any room which has been heavily damped by acoustical absorbents (and a room would have to be to rate so low acoustically) filters out most of the overtones of speech—the very parts of the speaking voice which give it character, dynamism, and conviction. This condition is directly opposed to the purpose of speech in worship.

On the other hand, many church musicians prefer a relatively high reverberation environment (say, from three to five seconds) because they are conditioned to it in training and experience, and because most worship music was composed for and originally performed in a high reverberation setting. To be quite honest, there are also some musicians who prefer this environment because the long delay in

(Continued on page 38)

Ray Berry is a concert organist, lecturer, and dean of the Colorado Springs Chapter of the American Guild of Organists.

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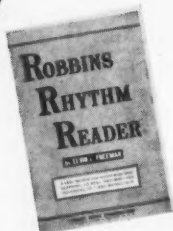
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MOVIES AND MUSIC

C. SHARPLESS HICKMAN

IT is difficult to discuss the music for Charles Chaplin's *Limelight* without discussing the film itself as a theatrical entity. To be blunt about it, the music is banally sentimental. So is the film. And if it is sentimental to be moved by this banal but transcendently emotional story and Chaplin's characterization and the humane philosophy he voices, I am sentimental. Frankly, after the press preview I self-consciously slipped away red-eyed, my shirt and tie and coat collar a sodden mess from one of the most uncontrollable crying jags I have ever undergone. Call me soft; call me what you will—*Limelight* is a great tear-jerker and its music pulls out all the old stops.

This is the miracle of Chaplin, of course. He can take the frayed and tattered from the attic of the heart and freshen it beyond belief with magic and meaning. He can produce a modern film masterpiece using a technique rusted by three decades of disuse, and he can wrap that product with ear-caressing loveliness in a musical tissue which would crumble in colder hands.

Early Chaplin

For, just as the directorial technique of *Limelight* dates from the days of Chaplin's globe-girdling glory of the twenties, so does his music perfectly mirror the music which little ensembles used to grind out on the sets in silent days to set the mood for the actors in each dramatic sequence. It's that kind of music—a compendium of Tchaikovsky and Chopin and Debussy and Gershwin and the deep nocturnal blues.

The plot of *Limelight* is not only old-hat Chaplin, it is old-hat, period. An aging former music-hall star saves a girl young enough to be his daughter from suicide and cheers her back to health and success as a dancer. Simultaneously his own comeback attempts fail until, at a

benefit program she has arranged for him, he makes a hit, only to die of a heart attack as he comes off stage from his triumph before an admiring audience.

Leading Lady

This tawdry piece of tinsel has been burnished beyond belief by the glow of Chaplin's unself-conscious probings of the heart. In a sense, *Limelight* counterbalances *Monsieur Verdoux*. The latter was Chaplin's ironic observations of the foibles and fallacies of human social behavior. *Limelight* is his sentimental philosophizing on the strength and goodness of the human spirit. It is greatly strengthened by the fact that Chaplin's leading lady, for the first time that I can remember, is not just a mere symbol for the heart's illusion, but a great actress in her own right. She is a talented young British actress and dancer, Claire Bloom.

But this is not a column on acting or scripting or film technique. It is supposed to be on film music, and perhaps I had better regain the proper path. *Limelight* develops very slowly. Much of the early part is flatly lit in almost documentary style, and devoted to long sequences in which Chaplin expresses his philosophy of love and life and the unrealized depths and strengths of the human spirit.

Background Music

Here the use of music is extremely sparing, and then occurs only momentarily to buoy a scene, a mood, or a simple physical movement. There are long stretches of silence, or of talk without background music, for Chaplin feels that music obtrudes on words when words are the important thing. Music enters more purposefully and consistently as the girl returns to the ballet, her psychological fear of being unable to dance cured by Chaplin's care, love, and

encouragement; and it continues in hilarious vein in those music-hall sequences dreamed by Chaplin always underlining the action.

It swells in the long ballet and concerto sequences, and as the emotional scope of the story widens and deepens and the conflict of love and compassion for Chaplin crosses the girl's natural love for a young composer. But always the music underwrites a mood in simple and familiar fashion. Its quality of seeming derivation from Chopin and Tchaikovsky and the other arch-romanticists is the very thing which makes it most acceptable to the basic quality of derivation which the plot itself possesses. The story is not new; neither is the music. It never obtrudes; it is logically unoriginal in concept. It parallels, never points.

Orchestration

The score is the product of Chaplin and his collaborating pianist-arranger, Ray Rasch, who takes down Chaplin's hummed or sung musical themes, extends and develops them to fit Chaplin's filmic concept, and then sets them in the orchestration which best brings forth Chaplin's mood purpose. Much of this orchestration, save in the sequence where the ballet is staged with a full pit orchestra, is for a relatively light instrumental ensemble, often devolving into a solo or group of solo instruments. A street trio for clarinet, guitar, and harmonium has an important part in the picture and in the musical scoring.

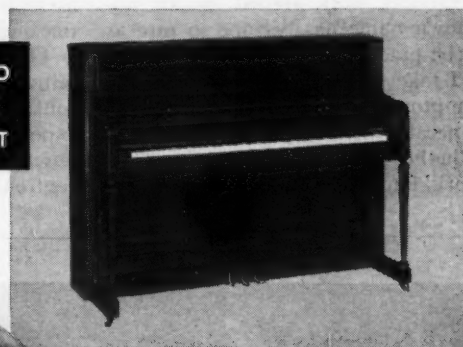
This is not a great score, but it is a great *film* score in the sense that it is peculiarly right for this great film. And this is, after all, the purpose of any motion picture music. To discuss it apart from the picture as a whole and at much greater length is really unfair. One might, with some justice, say that the film could be discussed without reference to the music. And yet, recalling it, I cannot help but think that, had this been a silent picture, with all of Chaplin's spiritual homilies capsuled in titles as in the old days, one might logically have created in one's mind and heart music quite similar to this as an unconscious accompaniment. ▲▲▲

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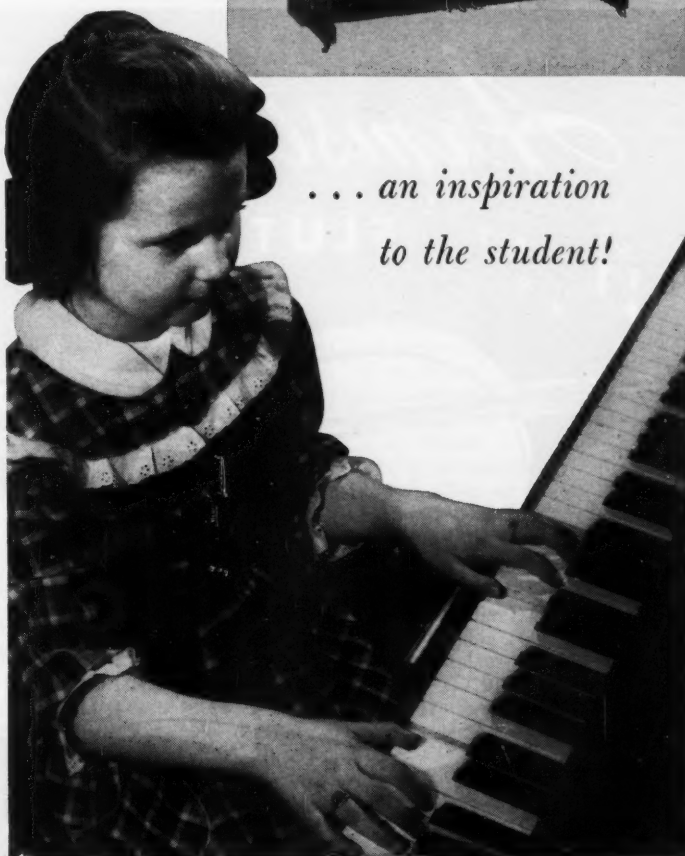
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THE FOURTH B

(Continued from page 13)

There is no lack of viable material with which to inject new life into the symphonic repertoire. Composers continue to write prolifically for orchestra. I am thinking of the output of living men like England's Michael Tippett or Racine Fricker, Italy's Goffredo Petrassi or Guido Turchi, Germany's Boris Blacher or K. A. Hartmann, France's Henri Dutilleux or Pierre Boulez, or any number of young and not-so young Americans who are awaiting their first orchestral performance in the big league.

Under present conditions we can hardly hope to hear the works of these men. To feature a brand-new orchestral work signed by an unknown name has become so rare as to be practically obsolete.

I take the symphony orchestra as symptomatic of what is happening generally in the musical world. Whether we scan the programs of world-famous interpreters or the

lesser artists they influence, whether we look at radio programs of concert music or the Tuesday morning program of the local music club, the picture remains the same: it is evident that a disturbing situation has gradually become all-pervasive at public performances of music, that is, the universal preponderance of old music.

This unhealthy state of affairs tends to make all music listening safe and unadventurous. Filling our halls with familiar sounds induces a sense of security in our audiences; they are gradually losing all need to exercise their own musical judgment. Over and over again the same limited number of bona fide, guaranteed masterpieces are on display; by inference, therefore, it is mainly these works that are worth our notice.

This narrows considerably in the minds of a broad public the very conception of how varied musical experience may be, and puts all lesser works in a false light. It conventionalizes programs, obviously,

and overemphasizes the interpreter's role, for only through seeking out new "readings" is it possible to repeat the same works year after year. Worst of all, it leaves a bare minimum of wall space for the showing of the works of new composers, without which the supply of future writers of masterworks is sure to dry up.

Prevailing State

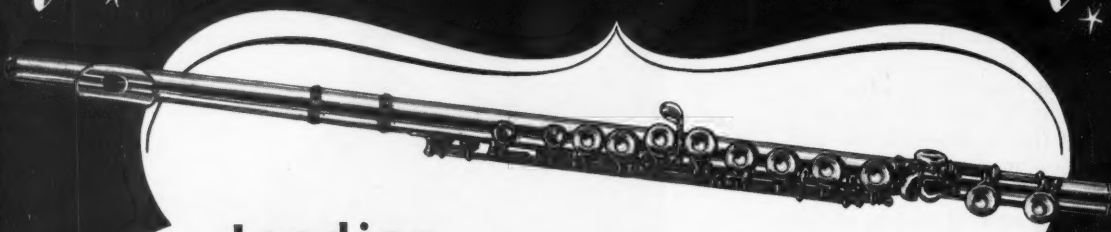
This state of affairs is not merely a local or national one—it pervades the musical life of every country that professes love for Western music. Nine-tenths of the time a program performed in a concert hall in Buenos Aires provides an exact replica of what goes on in a concert hall of London or of Tel Aviv. Music is no longer merely an international language, it is an international commodity.

Reverence for the classics in our time has been turned into a form of discrimination against all other music. Prof. Edward Dent spoke his mind on this same subject when he

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came to the United States in 1936 to accept an honorary doctorate from Harvard University. Reverence for the classics, in his opinion, was traceable to the setting up of a "religion of music," intrinsic to the ideas of Beethoven and promulgated by Richard Wagner. "In the days of Handel and Mozart," he said, "nobody wanted old music; all audiences demanded the newest opera or the newest concerto, as we now naturally demand the newest play and the newest novel. If in those two branches of imaginative production we habitually demand the newest and the latest, why is it that in music we almost invariably demand what is old-fashioned and out-of-date, while the music of the present day is often received with positive hostility? All music, even church music," he added, "was utility music, music for the particular moment."

This situation, remarked upon sixteen years ago by Professor Dent, is now intensified through the role played by commercial interest in the

purveying of music. The big public is now frightened of investing in any music that doesn't have the label "masterwork" stamped on it. Thus along with the classics themselves we are given the "light classics" the "jazz classics" and even "modern classics." School programs, record advertisements, adult appreciation courses — all focus attention on a restricted list of the musical great in such a way that there appears to be no other *raison d'être* for music. In the same way, musical references in books harp upon the names of a few musical giants.

The simple truth is that our concert halls have been turned into musical museums — auditory museums of a most limited kind. Our musical era is sick in that respect — our composers invalids who exist on the fringe of musical society and our listeners impoverished through a relentless repetition of the same works signed by a handful of sanctified names.

The principal victims of this petrification of our musical life are

the performing artists themselves. No artist in any field can hope to lead a vigorous existence on a diet of rehashing a small number of consecrated works. No one knows this better than the artists themselves. The performer will tell you that the situation he finds himself in is not of his making, nor to his liking — that it is the fault of the backward public, of the recording manufacturers, of the national managerial combines, of the small-town concert committees. All these are undoubtedly contributing factors, but in the final analysis it seems to me that the responsibility for the well-being of music rests squarely on the shoulders of the performing artists themselves.

Artists' Role

I ask the top-flight artists who concertize in America, Americans and foreigners alike, to examine their conscience and ask themselves if they are not shirking their plain duty to the art of music in consist-



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ently ignoring the music of today's composers in their day-to-day programs. I ask them in all sincerity to say whether it is not true that through the persistent repetition of a restricted list of compositions they are leading both music and themselves down a blind alley.

This dilemma of the musical interpreter is not a new one; ever since the death of Beethoven musicians have been confronted with it. It takes a kind of pioneer courage to play music one believes in before an apathetic public. We can point in our own background to courageous men such as the nineteenth century conductor Theodore Thomas, who was largely responsible for introducing the music of Richard Wagner in this country. When it was reported to Thomas that audiences resented his playing of Wagner's music because "they didn't like it" he replied, "Then I shall continue to play it until they do like it."

In more recent times Serge Koussevitzky and Frederick Stock demonstrated how it was possible to mix

judiciously the old and new without losing public support. Even Walter Damrosch, who once titled a concert program he gave "Music, Pleasant and Unpleasant," had a clear notion of his duty to his art.

The specific solution of this dilemma will vary with each artist, but the objective remains the same: the artist must make his activity integral with the music being created by his contemporaries, for that is the only healthy way for music and music's practitioners to live and grow.

Income

Even the casual concertgoer realizes that as things stand now the present-day composer's plight is not an enviable one. Composers continue to create — of course — but for the most part they write their music for a small audience of interested persons. Because of that they cannot hope to earn a livelihood from the writing of music. In former times composers earned royalties primarily from the sale of their music. Today,

because of changed conditions, the sale of sheet music has been greatly reduced, so that the principal source of income has now become the collection of a performance-right fee each time the composer's music is "publicly performed for profit" — so states the law of the land. The American Society of Composers, Authors and Publishers is organized to collect these monies, which ought to make it possible for composers to devote most of their time to composition.

But in order to make this set-up effective, there must be performances from which income may be derived. The standardization of repertoire condemns most composers to seeking their livelihood elsewhere than in the writing of music, thereby severely reducing the number of works that might otherwise be written.

Finally, we ought not to forget the effect all this has on the music listener, especially the listener of more than average gifts. A narrow and limited repertoire in the concert



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hall results in a narrow and limited musical experience. No true musical enthusiast wants to be confined to a few hundred years of musical history. He naturally seeks out every type of musical experience; his intuitive understanding gives him a sense of assurance whether he is confronted with the recently deciphered treasures of Gothic art, or the quick wit of a Chabrier or a Bizet, or the latest importation of Italian dodecaphonism. A healthy musical curiosity and a broad musical experience sharpen the critical faculty of even the most talented amateur.

All this has bearing on our relation to the classic masters also. To listen to music in a familiar style and to listen freshly, ignoring what others have said or written and testing its values for oneself, is a mark of the intelligent listener. The classics themselves must be reinterpreted in terms of our own period if we are to hear them anew and "keep their perennial humanity living and capable of assimilation." But in

order to do that, we must have a balanced musical diet that permits us to set off our appraisals of the old masters against the varied and different musical manifestations of more recent times.

The dream of every musician who loves his art is to involve gifted listeners everywhere as an active force in the musical community. The attitude of each individual listener, especially the gifted listener, is the principal resource we have in bringing to fruition the immense musical potentialities of our own time. ▲▲▲

LEAD THE MUSIC

(Continued from page 19)

linist assisted. Then followed another important change in music writing, that of adding full harmony to the orchestra itself. Once more the conductor moved back to a position in front of the performers,

where he devoted full attention to conducting.

It was not until 1812 that the actual baton or stick (taktstock) was introduced. First employed by a German conductor, Mosel, its use spread rapidly over Europe. Carl Maria von Weber used a baton in 1817 and Mendelssohn, in 1835. Amusing now is Spohr's anecdote regarding the fiery reprehension of the musicians of the London Symphony Orchestra when he put aside his violin and led with the magic stick. Thus in the early nineteenth century the baton became an expressive tool and helped to mark the beginning of conducting as an art. With Spohr, von Weber, and Mendelssohn, conducting acquired artistry and skill, and attention to interpretative details replaced the old time-beating system. Spohr also introduced the system of marking music with letters or numbers to facilitate rehearsing.

The development of conducting can best be traced through the work

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of renowned conductors. It has already been pointed out that von Weber, Spohr, and Mendelssohn were among the first to use the baton as a means of communication between conductor and performers. Meyerbeer was another. Moving ahead in the procession of great conductors, mention should be made of Hector Berlioz, whose contributions included one of the first treatises devoted to conducting, a book entitled, *The Orchestral Conductor*. With Franz Liszt and Richard Wagner the long line of great composer-conductors stops.

Separate Art

Since Wagner's time, many noted composers have been distinguished conductors as well, but generally, composers have been satisfied to have their music interpreted by specialists, the conductors. Before Wagner, musicians did not consider conducting a separate art. Recognition had to be gained through performance or composition. But Hans von Bülow, a pianist and creative genius, was one of the first to specialize in conducting technique and in

interpreting the music composed by others. Then followed such men as Hans Richter, Felix Mottl, and Herman Levi, all conductors of Wagnerian music at Bayreuth. The development continued until in our own time the conductor has achieved importance in the music world second only to the composer. Moreover, the conductor has become a creator in his own right, and conducting has its rightful place among the arts of expression. ▲▲▲

The movie producer, Irving Thalberg, once tried to get the composer Arnold Schoenberg to write the score for a film, *The Good Earth*. The composer was unenthusiastic about the idea and Thalberg tried to convince him.

"Think of it," he said, "you've got a scene with a terrific build-up; a storm, wheat fields swaying in the wind. The earth trembles. In the midst of the earthquake and storm, O-Lan gives birth to a baby. What an opportunity for music!"

"With so much going on," murmured Schoenberg, "what do you want with music?"

NO BARRIERS

(Continued from page 11)

What next? The usual two performances of *The Messiah* by the First Methodist Church choir will be increased to three this season in order to accommodate Negro attendance. The suggestion has been made that Negro soloists take part in each performance. For next summer's Chautauqua season plans are being made to include a work by a contemporary Negro composer and to invite additional choirs of both races to participate.

It is easy but often unproductive to talk about brotherhood through religion and music, but Glen Johnson, his pastor, his congregation, and his choir are doing one of the country's best jobs of putting both faith and music into action. ▲▲▲

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New Faces in new places

DAVID M. SMITH, formerly of Teachers College, Columbia University, moves to the music faculty of the University of New Hampshire. . . **Al Renna**, for some years a member of the music staff of Silver Burdett is now in an administrative post in the Crane Department of Music at Potsdam, N. Y. . . University of Southern California's band director **Clarence L. Sawhill** has moved across Los Angeles to head up band work at University of California in Los Angeles. . . Sawhill is succeeded by **William A. Schaefer**, former director of bands at Carnegie Institute of Technology in Pittsburgh while **Thomas L. Walker**, Sawhill's

former assistant becomes USC's director of the Trojan Varsity Band. . . **George Muns**, graduate of the University of North Carolina, joins the faculty at Bradley University, Peoria, Ill., this fall as teacher of voice, chorus, and history.

THE University of Wisconsin music department announces the appointment of **J. Russell Paxton** as its choral director to succeed Paul Jones, now on leave. Paxton is former head of the music department of Arsenal Technical High School in Indianapolis. . . **Keith Falkner** who has been a visiting professor of voice at Cornell Uni-

versity has been appointed to permanent staff of the music department.

VANDERBILT University's first full-time band instructor is **James H. Parnell**, former head of the music department at Little Bethany College in Lindsborg, Kan. . . **James C. Pfohl**, director of the Transylvania Music Camp and the Charlotte, N. C., Symphony Orchestra, adds to his list of activities by becoming musical director and conductor of the Jacksonville, Fla., Symphony Association. . . New assistant director of the National Association of Music Merchants' educational division is **V. R. Marceaux**. . . New head of music department at Wheaton College, **Reginald G. Gerig**, was formerly a member of Eastman School of Music preparatory department. . . Los Angeles Conservatory of Music and Arts has announced the appointment of **Josephine Antoine**,

(Continued on page 37)

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HAZEL GHAZARIAN-SKAGGS

RECITALITIS is a disease that affects a large population of piano teachers and their pupils. The duration of the disease depends largely upon the susceptibility and attitude of the teacher. In many instances it lasts for an entire season and is most debilitating to the musical growth of the pupils concerned.

After many, many years of formal annual presentation, recitals are losing their purpose for the simple reason that they do not give pupils an opportunity to share their music with others in a natural, musical manner. One of the many rewards which should come to the pupil who knows a piece of music well is that of sharing his experience and enjoyment with an audience. But that does not mean that a piece must be selected for that purpose. Let the pupil perform whatever he can best express.

Instead of serving as a properly integrated part of music study, recitals have become the dominating vehicles of glory-seeking teachers and pupils. The teachers work to that one goal of a wonderful spring recital; the pupils toward the perfection of that one glamorous recital piece. The recital program all too often is a conglomeration of tinkling fast notes and crashing chords. The audience is subjected to this repertory but once a year. The poor parent must hear the branded recital piece month after month.

Some teachers seem to think that the mastering of the recital piece must be begun many months in ad-

vance. They underestimate the intelligence of the average child—and for that matter, of the less talented child. Pupils who are given a well-balanced musical diet throughout the year can learn recital pieces quickly and will give them a fresher, more intelligent performance than will result after months and months of routine, plugging practice.

It does not make sense for the teacher to select only difficult, showy pieces for recital performance. The honestly conceived recital should be a friendly, unself-conscious affair which discloses the *progress* of the pupil in his musical understanding, enjoyment, and performance.

When it comes time to select numbers for a recital, why not just choose those that the pupil already plays for his own enjoyment? Last year one of my students requested that her recital pieces be a Bach two-part invention and a Chopin prelude. Neither of these had been studied for recital purposes. They were simply the pieces which she enjoyed most, and she wanted to share her musical experience with her friends.

Nervous Pupils

Here is an example of something which I am certain happens in thousands of communities every spring. Two years ago I went to a recital of pupils, whose teacher's entire year of activity is dominated by one evening recital in June. She herself was more nervous than someone making a debut at the Met. As the first performer on the program stumbled with his piece, and finally

stopped and started all over again, tears began to run down the teacher's face. Succeeding pupils also made mistakes and were obviously in terror of doing so. The teacher cried more and more. It was a sad occasion—and it could have been fun for all if the proper attitude had been established by the teacher.

Another symptom, or perhaps result, of recitalitis is stagnation in program building. The same old pieces come up time after time—with new pupils playing them. The program opens with performances of the small fry and proceeds through to the older pupils. No deviation, no originality, no imagination.

I recall how my own interest was stimulated when one of my early teachers announced that our next recital would be one of contemporary music and that he would look to me to play one of the Hindemith sonatas if I liked the piece. Others were given opportunity to choose among the works of modern composers and we all found ourselves interested in one another's pieces. The recital was more than an exhibition of keyboard technique. It was basic music education. Furthermore, it was a new experience to the parents, relatives, and friends who attended.

Let's face it. The public is tired of recitals. The pupils profit little because the cost of time and effort for recitals is out of proportion in the whole teaching and learning scheme. Let's have a lot of informal studio musicales. If the public must be invited for a round-up at the end of the year, let's work out a program that will stimulate our students and contribute to their general music education; provide enjoyment to the family; and contribute generally to the music culture of our communities. ▲▲▲

Hazel Ghazarian-Skaggs is a pianist living in Ithaca, New York.

NEW FACES

(Continued from page 35)

former Met soprano, to its voice faculty. . . . **Robert Ward**, conductor of New York City's Doctors' Orchestral Society, is newly-named musical director of the Third Street Music Settlement School.

AUSTIN, Texas, supervisor of music, **James E. Green** has resigned to become music consultant for Silver Burdett Company. . . . **Edward Milkey**, formerly of G. Schirmer educational staff, has new post with Mills Music. . . . **Alexander Hillsman**, former concertmaster of Philadelphia Orchestra, is now director-conductor of the New Orleans Philharmonic. . . . **Charles F. Bryan** has left the position of associate professor of music at Peabody College and is now in charge of music at Indian Springs School for Boys of High School Age at Helena, Ala. . . . Former Metropolitan Opera bass-baritone **Julius Huehn** is now a member of the major voice faculty at Eastman School of Music. . . . Other new Eastman appointments are **Orazio Frugoni** and **Armand Basile** in the piano department.

PHILADELPHIA

(Continued from page 9)

concert tour and had only five rehearsals in which to prepare three concerts, he graciously turned over two of these rehearsals to 12 of the 36 conductors present. We as conductors were privileged to sit and listen while a master musician worked with his fellow musicians to mold and blend the voices of many instruments into a perfect whole. Twelve of our number had the tremendously thrilling experience of conducting and working with the orchestra. Private conferences with Mr. Ormandy followed.

Many have asked, "What did you learn? What did you get out of it?" It is difficult to itemize the incidents according to their importance, but here are some of the experiences which made an indelible impression on all of us.

We saw democracy at its best at work. The respect shown for one

another's ability and musicianship and, even more, the respect of the members of the orchestra for the conductor and his for them was inspiring. There was a spirit of unity on stage and off.

Personal contact with Mr. Ormandy. This great conductor was sincerely cordial to us all. In a general conference, he stressed the following points as exceedingly important:

1. **KNOW YOUR SCORE.** Before you go to your orchestra with a musical work know it thoroughly yourself.
2. **KNOW EXACTLY WHAT YOU WANT FROM THE MUSICIANS.**
3. **BE CONSIDERATE OF THE MUSICIANS.** Know your musicians and understand their handicaps and limitations.
4. **BE CAREFUL OF YOUR PERSONAL APPEARANCE.** Personal appearance of a conductor is extremely important. The eyes of the audience stray from one section of the orchestra to another but always come back to the figure on the podium. A conductor should "resemble a statue," standing always in *one spot*. He should be careful of his dress and posture.
5. **AVOID IDIOSYNCRASIES.** Be careful not to develop mannerisms which will detract from the music and focus attention upon the conductor.
6. **HEALTH.** Only by keeping yourself in good physical condition can you keep mind and body fully alert.
7. **INSIST THAT THE ORCHESTRA PAY CLOSE ATTENTION.** Stress the point that no matter what happens, the musicians must keep one eye on the conductor and one on the music.

Conferences with Olin Downes and Virgil Thomson. It was an added benefit that these two men participated in the Philadelphia Symposium. The general topic of the conferences we had with them was "The Function of the Music Critic in the Community." Mr. Thomson felt that the function of the music critic was to inform the public of what happened, not to criticize. Mr. Downes said that in his opinion a music critic is one who goes to a concert and studies his lessons. The article he writes as a re-

sult is the reciting of that lesson. Whether it is good or bad is for the public to decide.

Universal problems. We discovered that many of the problems we had were shared by Mr. Ormandy and Mr. Harl McDonald, the orchestra manager. The problems of educating the public and filling the house, of raising money, and of remaining solvent are some of the big headaches of the small orchestra. The same thing is true of a large orchestra, only on an even larger scale.

Conference with Mrs. Helen M. Thompson. Mrs. Thompson is the executive secretary of the American Symphony Orchestra League. Before we left, we had an opportunity to offer suggestions for making future symposiums even more worthwhile.

The concert. The opportunity to hear the result of rehearsals which we saw Mr. Ormandy conduct and to thrill again to the melody and craftsmanship achieved by this great orchestra under its gifted conductor was a never-to-be-forgotten experience.

We are most grateful to all who had a part in making this experience possible.

Next Step?

Something new has been added to the American music scene. While it is related principally to the work of the man on the podium, it goes far beyond technical and musical considerations. It is highly significant that a truly great music institution has given unprecedented recognition to its many companion organizations of lesser stature. It has not only given a pleasant nod, it has made available its own resources in an effort to be of practical assistance.

There is good reason to believe that the Philadelphia session was the first in what will develop into a network of inter-organization relations. Is there any reason why all of the principal orchestras and conductors of the country should not show a similar interest in the work of their surrounding neighbor orchestras? Why shouldn't they go further than that and invite the directors of school and college groups to attend rehearsals from time to time?

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hearsal has always been surrounded with an atmosphere of mysticism and almost secrecy. The symphonic conductor has all too often taken on an esoteric, high-priest attitude and kept himself aloof from directors of the non-professional community groups. Maybe all of that was necessary in years past, when it was often assumed that arrogance and display were essential to attract public notice, but the American public is beginning to write its own musical ticket and it is a public which wants friendly, neighborly treatment. The Philadelphia people have shown how a great organization can be friendly and neighborly.

Guest Conductors

Attending the Philadelphia symposium were the following conductors:

- Frederick Balazs, Tucson (Ariz.) Symphony.
- LeRoy Bauer, Kearney (Neb.) Symphony.
- Leland Flora, Seneca Symphony, Geneva, N. Y.
- George Hardesty, Columbus Little Symphony and Ohio State University Symphony, Columbus, Ohio.
- Oscar Hoh, Clintonville (Wis.) Civic Orchestra.
- William J. O'Neil, Enfield Symphony, Thompsonville, Conn.
- James C. Pfohl, Charlotte, (N.C.) Symphony, Brevard Festival Symphony, Jacksonville (Fla.) Symphony.
- Walter Piasecki, Plainfield (N.J.) Symphony.
- Edward Roncone, Butler (Pa.) Symphony.
- Theodore Russell, Jackson (Miss.) Symphony.
- Robert Staffanson, Billings (Mont.) Symphony.
- Wilford S. Crawford, Dow Symphony, Midland, Mich.
- George Irwin, Quincy (Ill.) Symphony.
- Joseph Wincene, Amherst Symphony, Williamsville, N. Y.
- Harry Berman, Business and Professional Men's Orchestra of New Haven (Conn.), New Haven "Pops" Concerts, New Haven Youth Orchestra.
- Edward F. Byerly, University of Bridgeport (Conn.) Community Orchestra.

- Richard C. Church, University of Wisconsin Symphony.
- Blaine Coolbaugh, Casper (Wyoming) Civic Symphony.
- Alvin R. Edgar, Iowa State College (community) Orchestra, Ames, Iowa.
- Edgar Glyde, Montgomery (Ala.) Symphony.
- Fritz Heim, Cape Girardeau (Mo.) Symphony.
- Maxwell Jarvis, Passaic-Bergen (N. J.) Symphony.
- Howard Lee Koch, South Shore Symphony, Bay Shore, N.Y.
- Leo Kopp, Lincoln (Nebr.) Symphony.
- Leo Kucinski, Sioux City (Iowa) Symphony.
- A. Kunrad Kvam, Pioneer Valley Symphony, Greenfield, Mass.
- Harry Levenson, Little Symphony of Worcester (Mass.) and Worcester Youth Orchestra.
- Everett McDowell, Anderson (S.C.) Symphony.
- Victor Norman, New London (Conn.) Civic Orchestra and Willimantic Symphony.
- James Robertson, Wichita (Kan.) Symphony.
- Eugene Jose Singer, Clarksburg (W.Va.) Symphony.
- David Van Vactor, Knoxville (Tenn.) Symphony.
- Christos Vrionides, Town of Babylon (L.I., N.Y.) Symphony.
- Milton Weber, Waukesha (Wis.) Symphony.
- Carl Anton Wirth, Twin City Symphony, Benton Harbor and St. Joseph, Wis.
- Arthur Wise, Columbian County Symphony, Lisbon, Ohio.

BETTER SOUND

(Continued from page 25)

sound sometimes permits less than perfect performance to give the effect of being far better than it actually is.

The average worship service is a combination of both speech and music, the amount varying with the denomination and design of the service structure. Physicists endeavor to work out a happy medium between extremes requested by preachers and by musicians.

There is a definite disparity between scientific ideals for speech and those for music. In many instances some amount of compromise will have to be accepted. Most acoustical

experts are in agreement that it is better to think in terms of a slightly high reverberation environment for the worship room, and utilize speech amplification where required. More about this later.

There is an ever-growing literature on the science of sound but most of it is too technical to be understood by the layman. It is high time, however, that musicians learned a few things about commercial acoustical materials. Few of the materials now on the market act upon all sound frequencies at the same rate. Usually they gobble up the high frequencies (top end of sound) at a far greater rate than the low (bottom end). As a result, the listener hears sound which is different from the character and timbre of that produced at the source, because this sound has had most of the high frequencies strained out by the absorptive action of commercial materials. As explained earlier in relation to speech, musical sounds have had taken away from them those essential parts which give brilliance, definition, and dynamic integrity.

Reflected Sound

Most sound-absorbing materials owe their efficiency to the fact that they are highly porous. In absorption of this type, the air inside the pores of the material is set into motion by sound waves, and the friction of this motion against the walls of the pores generates heat. A portion of the total energy of the sound wave is thus transformed into heat energy, and the remaining portion is sent back into the room as a reflected sound wave.

When commercial acoustical absorbers are used for correction alone, the amount of absorption should be only enough to control reverberation satisfactorily. Amounts in excess of this requirement are not only financially wasteful but will give a dull, lifeless quality to all sound.

One fact of special interest to churchbuilding and music committees is that the highly adverse, unbalanced absorptivity of these materials may to some extent be countered by the mode of installation. When acoustical material is mounted on furring strips, with air space behind, absorption at the low frequencies is increased and therefore assists

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in effecting a slightly better balance in absorption rates throughout the frequency range. This is, however, no cure-all.

Poorly balanced absorption makes organ tones sound hoity, lugubrious, ponderous—mainly because of overemphasis on the low frequencies. Many listeners mistakenly call this type of sound *loud*, and there is widespread objection to it, especially among older people who find it especially unpleasant.

New Organ Design

Furthermore, this type of sound is sharply opposed to contemporary American organ design trends and ideals. These include some highly important points, well worth mentioning: (1) return to moderate to low wind pressures, as used in the seventeenth century, ensuring a proper "singing" quality to pipework; (2) reintroduction of full complements of multiple mixture ranks correctly designed, voiced, and scaled in all divisions of the organ (especially the pedal), plus further inclusion of 5th mutations; (3) unenclosed divisions of the organ, such as the Positive; (4) clear-toned, *independent* pedal divisions, which again serve to assist the singing line; (5) modified and beautified Baroque-type reeds; and (6) modified strings and other flue ranks, of many pitch levels, providing better possibilities for cohesion in tonal ensembles—a very important point.

In other words, contemporary American organ design, on the whole, is returning to the ideals and presentation of the seventeenth century, upon which are superimposed the technological advances of the intervening years. There is, of course, no thought of literal return to a past era, and design ideals must take into full account the vast changes in acoustical environments in American worship rooms today. These embrace great differences in room size, shape, distance factors, modes, and materials of design and construction.

There is no validity in the line of thought in organ design which produces volume through sheer power of sound. Rightly conceived instruments, with correctly voiced and scaled pipework, will produce true volume through intensity.

Now a few words about design of

the organ. Extremism in design is undesirable, and it works two ways. An organ which is too highly specialized is just as bad as one which clings determinedly to the romantic school of design epitomized in all too many organs in our churches today. Organ design must include provision for acceptable performance by many organists who, by choice or circumstance, are incapable of resourcefully handling these highly specialized stoplists. Could this be a reflection on organ-playing today?

Physicists' proved methods for the *control* of sound in the worship room are not sufficient. The *quality* of sound must be understood and accepted by all persons, for the acoustical characteristics of a worship room can mean the difference between spiritual uplift and spiritual depression.

As organ builder Charles McManis has so aptly phrased it: "... the damning indictments [of poorly conceived acoustical environments], from a religious point of view, add up to isolationism of the worshiper, and bringing out of the lower emotions: self-pitying sadness rather than inspiration and aspiration." Organ builder G. Donald Harrison has pointedly stated that "the great, statuesque organ literature was neither composed, intended, nor originally performed in buildings which behave like bedrooms acoustically." Certainly they should have an uplifting cathedral quality.

Clear Sound

Worship service design in many denominations is a combination of corporate and personal performance. For both, the underlying acoustical purpose must be crisp, definitive sound of speech and music if worship is to achieve the highest possible offering to the Almighty—an offering which has meaningful spiritual integrity. Without scientifically designed acoustical environments, based upon valid understanding of the quality of sound-in-worship, this is utterly impossible.

At present, it is apparently the policy in many churches to concentrate acoustical absorbers in ceiling areas. While in certain instances this may be acceptable, in most cases the result will be that both ceiling and floor areas are largely absorp-

tive and side wall areas basically reflective, and this is not satisfactory.

To phrase it another way, traditional absorbents include carpeting, rugs, kneelers, pew cushions, worshippers themselves, and their clothing. Therefore, if ceiling area is absorptive, then both ceiling and floor become absorbers, and side walls become reflectors, giving tonal balance.

Absorption

In general, it is preferable to distribute absorptive materials uniformly, either by using *large single areas* of a low or medium efficiency material, or a *number of smaller areas* of a higher efficiency material. It is usually not satisfactory to attempt to concentrate too much absorption on too small a surface.

Progressive acousticians now frequently recommend the dispersal of absorbents over both ceiling and side wall areas. *This does not indicate a greater amount of absorbents*, but rather the treatment of these areas by the "scatter pattern," a method deemed quite satisfactory for the diffusion of sound. This method may be considered both for correction in existing buildings and for new construction.

In some contemporary ecclesiastical architectural design, use is made of false or suspended walls and ceilings. This creates an inner surface within the outer wall and permits sound waves to filter through in larger amount than in solid wall construction. The result is a considerably smaller amount of reflected sound—a procedure and result which must be taken into full account by all concerned.

Of major import is the *actual installation* of acoustical materials. This is the collective liability of architect, contractor, builder, manufacturer, and owner. Improper or wrongly installed absorbents will not only be inefficient, but in many cases will in themselves create adverse acoustical conditions.

The increasing use of amplification systems in churches comes up now for consideration. Frequently the room with a high reverberation content may require the use of amplification if speech is to be heard equally well and distinctly in all parts of the room.

Many such systems are ill-designed

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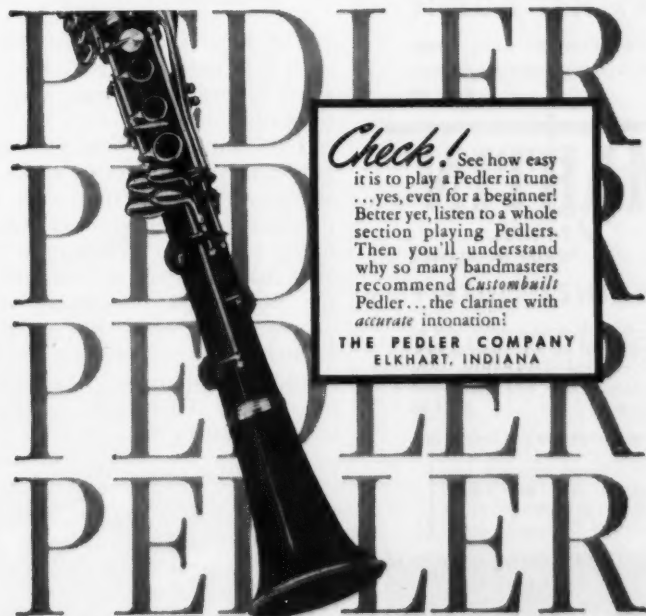
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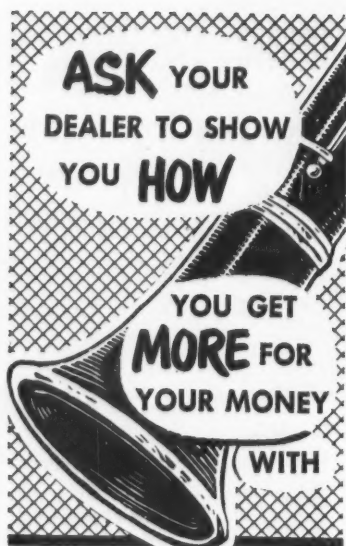
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and badly installed because they are premised upon boosting over-all volume throughout a total room area. This basis is completely invalid, for it does nothing other than add to confusion already present.

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The use of amplification for both speech and music in most worship rooms is as ridiculous as it is needless and wasteful. It would appear that many such are employed for no other reason than a vogue of current (if questionable) popularity. The one acceptable use in churches is the transmission of all sound to areas that are constructionally separated from the main worship room.

In our next article, we will have some comments about acoustics in the concert hall and, for those who are sufficiently interested, a bibliography of material on the general subject. ▲▲▲

CHRISTMAS

(Continued from page 15)

The hope each year is that we shall hold onto these gifts, keep this spirit of love for all men, keep this joy within ourselves.

This year let us hold onto these gifts which God gives us again and again at Christmas time, that they may steal out over our days to come, filling those days with a new spirit and changing our outlook toward the world and toward all other people for all time. We can do it by living this memory of Christmas to the full and keeping Christmas in our hearts. Then will our hearts sing all through the year.

CAROL: "Joy to the World"

SPEAKER: As the days of this glorious season come upon us, let us seek to live its memory to the full this year, and let us pray to God:

O God, who gavest us the living spark of Thy Presence on that first Christmas in the birth of Thy Son and who givest it to us again and again each year as we remember and relive again the story of that first

Christmas Eve, help us to take Thy living spark within us and to use this Christmas memory so that Thy love for all men and Thy joy of life may be born in us and be our attitude of living from this day forward throughout all our life. We thank Thee, O God, for the warmth and wonder and joy of this memory of the night when the angels sang: "Glory to God in the highest, and on earth peace, goodwill toward men." We thank Thee that each year we may come again to this season of friendliness, when the Star of Bethlehem shines in the windows of our land and in our hearts and when we can sing again the carols of Christmas and in deep reverence sing this best-loved carol of all:

CAROL: "Silent Night, Holy Night"

("Angels From the Realms of Glory" to be used as recessional, with or without congregation-assembly participation.) ▲▲▲

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Ennis Davis
Editor

Sworn to and subscribed before me this 22nd day of September, 1952.

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(My commission expires Jan. 29, 1955)

MUSIC JOURNAL

STANFORD TEST

(Continued from page 23)

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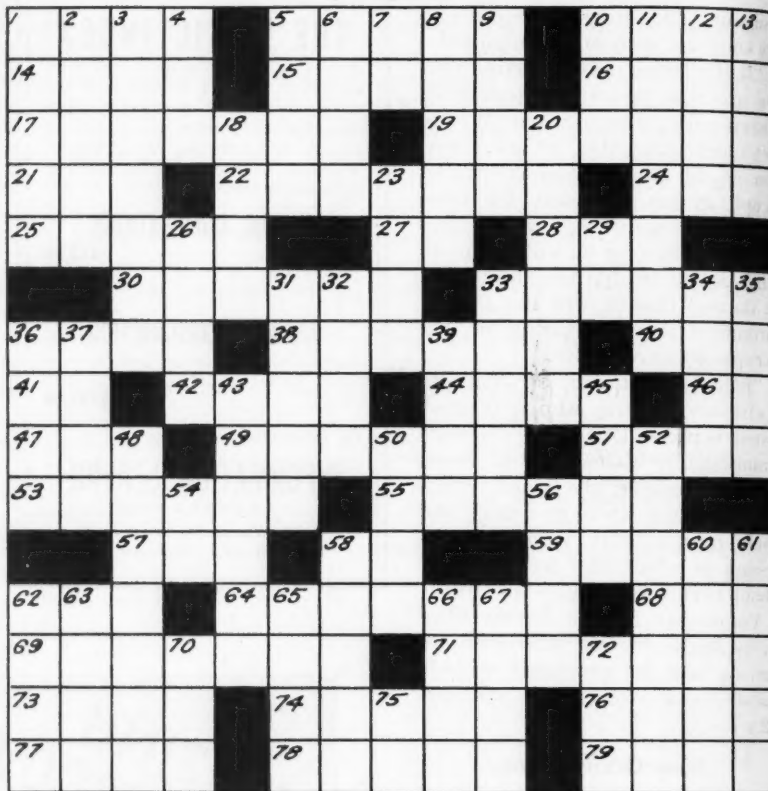
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- Pungent vegetable
- From the sign; abbr.
- Sound of disgust
- Lure
- Principles
- Saucy
- Popular singer
- Clean
- Hypothetical force
- Birds sacred to Minerva
- Waistcoat
- Heroine of *La Traviata*, as friends might have called her
- Farm animal
- Textbook
- Portent
- Musical lines
- Whole
- By way of
- "— Three Kings of Orient"

- Frequent last movement of a sonata
- Disturbance
- Musical vibration
- Dipped in boat song
- Keys
- Crooner
- Entering direction
- Perceive
- Let it stand; printer's mark
- Gone to —
- Three-tone chord
- "Let me — myself in thee"

DOWN

- Ezio Pinza
- Contemporary violinist
- Studio
- Child
- Aria
- Semi-precious gem
- Second tone of scale
- Kilmer poem to music
- Tells
- Used by Hans Sachs
- British conductor
- "It was — last night when my lord came home"
- Other
- Relative of Sir Joseph Porter
- Works by Chopin
- The same; Latin
- To the top of
- Gilt edges; abbr.
- Does nothing
- Spanish house
- Motionless
- Theme of *Tristan und Isolde*
- Pirouette
- Concerts of light music
- Check the text
- Means of destruction used in *Hansel and Gretel*
- Laurels
- Escamillo fights him
- Quick dance in 4/4 time
- Consider
- Composer of *The Medium*
- Roman number
- "Anvil Chorus" prop
- River in the "Pied Piper"
- Had courage
- Make a speech; colloq.
- Sacred bull of the Egyptians
- and dance
- Silence between tones
- Piled on Pelion
- Schubert song
- Food fish
- "The oak and the — and the bonny ivy tree"

WQXR

(Continued from page 17)

efficient change of pace and mood to make it varied. Elliott M. Sanger, executive vice-president and one of the station's founders, explains it this way: "We edit the station as a publication. All our programming is related." Mr. Sanger goes on to say that the program for the day is regarded as a whole, just as an editor sees a newspaper or magazine as a complete package, tailored to fit the needs and tastes of its readers.

An advisory committee comprised of some 4,600 listeners in the area, serves as a guinea pig for quick checks on effective programming. Recently they were queried, "What kind of music do you want after midnight?" Instead of choosing light, relaxing fluff, the group indicated they wanted really serious music; so beginning in November they'll get it on the midnight to one A.M. broadcast.

WQXR's record library contains more than 35,000 records, and a staff of four is required in order to keep up with the cataloging and filing. A three-way index system classifies recordings according to time, composer, and performing artist. Also included is information as to dates the record was played, length of performing time, and whether it is a vocal or an orchestral number. By expertly flipping the small colored tabs atop the cards, Alfred Simon can tell at a glance what group did the recording. Kostelanetz is tabbed in green, Boston Pops in blue, for example.

Listeners Decide

Symphonies are always played in their entirety — no cuts; listeners won't stand for them. That listening family has the final say for WQXR's 90 staff members, as well as for its *New York Times* owners. In any organization there is always some temptation to conform to top brass likes and dislikes. One day a high salaried *Times* executive sent down a note complaining that the station featured too much Mozart (a composer whose music he intensely disliked). Gently but firmly the station program department reminded him that listeners want Mozart. So far as everybody was concerned, that



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settled it. The listeners continue to get Mozart.

Programming classical music presents varied problems, not the least of which is the spoken continuity. After the records are chosen and time sheets made out, a master listing is sent to the continuity department, where editor David Sherrill and his staff put their musical knowledge to work. The chief worry here is variety. "You can't say the same thing about a record each time it is played," notes Mr. Sherrill, "but

you still have to give the audience some information about it. They check closely everything we say, too," he added. "Here's a typical card that came in this morning from a listener."

The plain government postal contained this somewhat exasperated typewritten comment from a listener in Eastern Pennsylvania. "May I point out that the Delius opera *A Village Romeo and Juliet* is based on the novel by Gottfried Keller and has not the remotest relationship to

the play of Shakespeare as suggested."

"Now that's an example of a listener who failed to catch the entire story," worried Mr. Sherrill. "We didn't say it was related to the play. We merely said it had a Shakespearean-like title."

Then there was the listener who telephoned in to inquire whether Mozart's opera *La Clemenza di Tito* was Communist inspired. The continuity department staff was also required to explain to another listener that Hugo Wolf's opera *Der Corregidor* has nothing to do with the famous Pacific battleground of World War II.

In general, though, WQXR listeners are amazingly accurate in their musicological observations. They keep close check on coming programs through the program guide which is published monthly by the station. It lists all the major works to be played, plus music news notes and a few very discreet advertisements.

Beethoven Popular

What about new music? WQXR has the same trouble that besets any symphony orchestra conductor—the audience doesn't warm up to large doses of it. "We would like to do more contemporary works," explained one of the program planners, "but listeners still want plenty of the old stand-bys. We took a survey among our 4,600 advisory board members a while back. It showed that the two Beethoven symphonies and the two Beethoven concerti which were most popular in a similar poll taken eight years before are still the most popular."

However, with composer Abram Chasins as music director, the station takes an active interest in the contemporary music scene. For example, all during November an evening symphonic program heard Monday through Saturday will feature only music written since 1900.

WQXR likes to do world premieres, too, just as does any concert impresario. Sometimes it is able to get a recording before it is released to the general public. Recently its listeners heard Charlie Chaplin's own music for his new film *Lime-light*. (See Movies and Music, page 28.)

Not all of the programs are re-

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corded. WQXR was the first station to maintain a string quartet which broadcasts regularly from the studio's beautiful little auditorium as do a number of other staff and visiting musicians.

High School Program

Director Abram Chasins and his staff feel a real responsibility to their fellow New Yorkers. Take for example young city high school music students. Somehow, they never seemed to get the same recognition from their classmates as did the football and basketball heroes. Mr. Chasins' staff reasoned that what high school musicians needed was a chance to win public acclaim, so several years ago they inaugurated the "Musical Talent in Our Schools" activity. Talented young pianists, violinists, and cellists of senior high school level throughout the New York metropolitan area are nominated by their principal or music supervisor. After a series of auditions, those approved by the judges play in a series of radio programs over WQXR. While one of the first year's performers was chosen as a soloist at Carnegie Hall for the Young People's Concerts of the New York Philharmonic-Symphony Orchestra, this project is not a contest. Mr. Chasins emphasizes that there is no limit to the number of students that may be chosen to broadcast. The judges only determine whether, in their opinion, the young musicians are sufficiently well-prepared to take part in the radio programs. On the audition panel are such men as Jascha Heifetz, Vladimir Horowitz, Artur Rubinstein, Rudolf Serkin, Leonard Rose, and Olin Downes.

Appreciation Course

This fall the station is offering also a series of lectures on symphonic music for the general curriculum teachers in the New York public schools. This Music-in-Service course, conducted by leading New York music critics and WQXR staff members, serves as a music appreciation and music history introduction for those teachers who do not have a professional music background.

By expanding through an FM net-

work, WQXR programs are also heard in upstate New York, New Jersey, part of New England, and Eastern Pennsylvania as well as in the metropolitan New York area. The largest body of listeners is found in semi-professional groups, but the audience runs the gamut from factory workers to top-bracket executives. Fifty-six percent of the listeners have at least a high school education, and 38 per cent are college graduates. Almost 50 per cent

have incomes over \$5,000 a year. All this adds up to a highly select listening audience that could not be easily duplicated in smaller cities, where there just would not be enough people to justify such a specialized type of programming. But WQXR has a New York audience as devoted to good music as Brooklynites are to the Dodgers. And for that audience, *The New York Times* station can rightfully claim as its slogan, "Always the Best in Music." ▲▲▲

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IRON CURTAIN

(Continued from page 7)

munist broadcasts within a few hours, and by reason of the sense of immediacy provided by "live," direct broadcasts as opposed to delayed, tape-recorded programs from New York, Munich today provides the bulk of RFE programs while New York remains essentially the administrative and policy center.

There are, however, certain types

of programs which the New York staff is better equipped to produce. There are, first of all, programs in which time is not a prime factor. Under this category are programs dealing with cultural, social, and political aspects of American life, subjects in which the Iron Curtain peoples have a consuming interest. Then there are programs which bring to the listener the voices—or news, when there is fear of reprisals against relatives—of familiar writers,

musicians, and other popular figures who are now living in the United States. With the course of the free world's affairs being aired, and in many cases, determined, in Washington, D. C., and the United Nations Secretariat, New York is also the logical source for commentaries, analyses, and reports on the great issues of the day.

In the spring of 1950, RFE was still in its formative state and Munich was no more than a prospective site for future transmitters. At that time, there was the primary need of acquainting a new audience with a new radio station such as they had never heard before. Programs consisted of repeated "spot" announcements identifying the new station, stating its aims and broadcast schedule. Music provided the "fills," or continuity between these spot announcements.

Need for Records

Our first musical problem was the completion of a library of national anthems of the countries to which we were broadcasting. Then, as now, phonograph records provided our major source of music. A search that had combed obscure record shops, foreign-broadcast radio stations, private record collections and every other source, however remote, had produced some usable, though scratchy, disks. The seemingly obvious solution of obtaining orchestrations of the anthems and making our own recordings of them proved impractical. Aside from the prohibitive cost, the only ones that could be found were harmonically, and sometimes even melodically, incorrect. We in America are accustomed to hearing our national anthem played in a variety of styles and are never the least disturbed by this, although most of us have experienced some painful moments when it became doubtful that a singer would reach "the home of the brave" safely. Our colleagues on the national desks, however, assured us that they and their countrymen were pretty set in their ways in the matter of their national anthem. Many months passed before we managed to obtain first-rate recordings of all the anthems, some of which, we finally recorded with an orchestra in Europe.

The same problems we encoun-

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tered in obtaining both vocal and instrumental interpretations of the national anthems applied also to national music in the patriotic and folk-song categories. Radio Free Europe was a new weapon in the battle for men's minds. First, however, it was necessary to reach and hold men's ears. National music at all levels played a big part in achieving this end. Our efforts in these early days were concentrated on building a recorded library of such music. To begin with, Smetana and Dvorak for Czechoslovakia; Chopin for Poland; Kodaly and Bartók for Hungary; Enesco for Rumania; Bulgaria—a problem which, save for some folk music, one or two pieces by Pantscho Wladigeroff, and Russian Orthodox Church music, still exists. At that time we were not broadcasting to Albania, whose national music consists mainly of folk songs and music borrowed from Italy and Greece. Folk, patriotic, and religious music was obtained from record shops in the United States and Western Europe, recordings we ourselves made of soloists and choral groups in this country, tape recordings of refugee musicians scattered throughout Europe and so on.

Special Meanings

Along with the task of cataloging all this material, there was the educative process of assimilating and evaluating it for use. It was more than just a process of selecting fifteen minutes' worth of nice sounding hymns, marches, or folk songs. National music in the Iron Curtain countries has connotations beyond strictly musical ones. For example, during the Nazi occupation of Czechoslovakia the Germans repeatedly played old Czech marches over the radio and in their mass meetings. This resulted in the Czechs' associating their one-time venerated marches with fascist armies. Obviously such marches could have no place in RFE broadcasts. The possibility of broadcasting music that might have the "wrong" connotation to the peoples of one country while being perfectly acceptable to those of another, demanded careful checking into the history of any suspect piece. In relation to our total music output,

however, such instances are few.

As has been indicated, music in the early days of RFE's operation served primarily as a "filler" and as a means of helping to identify this new station as a medium through which enslaved peoples could hear the free voices of their exiled countrymen. As RFE grew into a full-time broadcasting station with a regular schedule of varied programs, music assumed several basic roles—incidental or production use, by

which is meant all the theme, background, mood, transition, etc., music which dresses all types of dramatic programs; information and education; and pure entertainment. A ready source of production-music are the transcription libraries which supply many American radio stations. We decided, however, that RFE programs and their audiences would benefit more from a production-music library that is less stereotyped. Accordingly, we compiled



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our own, drawn for the most part from film and contemporary music.

The majority of RFE programs originate with and are written by the respective national desks, under the guidance of a policy board and with any assistance they may require from numerous departments concerned with research, news, information, and so on. When a script is ready for production, the writer and producer visit the Music Department to discuss production-music they will need. Sometimes the only requirement is an opening and closing theme with perhaps two or three "bridges." At other times a script will call for thirty different music cues in the space of a half-hour's running time. While the best production-music is that which underscores a scene without drawing attention from it, we sometimes use an excerpt from a well-known work which, by reason of its known association, will establish a given mood. For example, in almost any context the opening bars of Beethoven's Fifth Symphony will be associated with the idea of victory.

Moderns Banned

What music is banned behind the Iron Curtain? Except for one or two specific instances, there is no evidence of music being banned by official order. However, the same end is achieved through official criticism, which provides musicians and program-makers with clear enough cues as to what is and what is not advisable to play. In general, all contemporary music and all music in the "modern" idiom ("modern" music by Soviet standards is usually any music which does not have easily followed melodies) are categorized by one or more of the phrases quoted earlier and consequently are rarely, if ever, heard. This means that music lovers behind the Iron Curtain do not hear the music of such composers as Paul Hindemith, Arnold Schoenberg, Arthur Honegger, Alban Berg, Stravinsky (except for "The Fire Bird," "Petrouchka," and "Rites of Spring") or Benjamin Britten. Works of American composers are generally not played; Gian-Carlo Menotti and Virgil Thomson, both as writer and composer, are particular targets for attack. There are

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exceptions, as in the case of composers who were popular prior to Communist occupation and whose music had become too entrenched, so to speak, to be rooted out. The music of George Gershwin and Aaron Copland, for example, has always been well received in the Iron Curtain countries and is still heard. Music that has political use is also heard. Negro spirituals and some folk songs are in this category.

In the realm of music, American jazz is probably the real *bête-noire* of the Communists. This is understandable when one considers that Louis Armstrong, Duke Ellington, Bing Crosby, and Benny Goodman, to name a few, have a large and enthusiastic following in Czechoslovakia, and to a lesser extent in other Eastern European countries, that dates well back into prewar days.

Reports on Music

It is against this warped and one-sided musical life that the Music Department of Radio Free Europe plans its programs. In general, we try to bring to the people of each country all music, national and foreign, which otherwise they cannot hear, and which we are reasonably certain they want to hear. We know, for example, that the Poles are eager to hear the recordings and the news of their illustrious countrymen, Artur Rubinstein and Wanda Landowska. We know, too, that the Czechs are equally eager to hear of Martinu, Kubelik, and Firkusny. In the case of the latter two, we were able to broadcast an all-Czech concert of the Chicago Symphony Orchestra with Kubelik conducting the Dvorak G-minor Piano Concerto and Firkusny as the soloist. An added attraction on this broadcast was the actual voices of the conductor and soloist in a transcribed interview. In the same way, we try to bring others news and music of their countrymen.

We know our listeners want to hear about music in America. Therefore we produce a program called "Music in America," which reports on all activity in the field of "serious" music, interspersing the commentary with pertinent recordings. Another program called "Talking about Music" is a framework for discussions and recorded illustrations of new music; profiles on American

and other composers, conductors, and soloists, also with recorded illustrations; reports on outstanding events such as the new Toscanini recording of Beethoven's Ninth, in which case the music itself provides the greater part of the program. One of our oldest programs is a six-day-per-week disk jockey show called "Date with Eva." This one covers the entire field of American popular music—jazz, swing, be-bop, show tunes, dance music, and the latest on the Hit Parade.

These are some of the programs produced in New York. Between our music department and that in Munich there is a continual exchange of information, music, and scripts. By reason of its location and its personnel, the Munich music department, in addition to producing a wide variety of programs which complement and add to those produced in New York, is able to utilize local talent among the refugees and to write original music. In the latter connection, RFE is fortunate in having the services of three excellent musicians—Vaclav Nelhybel, a versatile Czech conductor-composer, who is Chief of the Music Section; Roman Palester, one of Poland's leading contemporary composers, who takes care of musical matters for the Polish Desk, and Josef Stelibsky, Czechoslovakia's leading composer of popular music of recent years.

"This is Radio Free Europe, the voice of your countrymen!" These are the words the enslaved peoples hear daily. It is appropriate that the universal language should be an important factor in binding together people of different nationalities in a common goal: hope for their people and freedom for the world.

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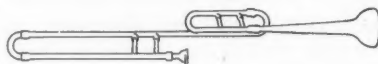
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3. At what age did Verdi write *Falstaff*?
4. Why was Palestrina "fired" from the Vatican choir?
5. What does the word *fagotto* mean and what instrument does it describe?
6. What famous American jurist wrote these lines:
"Alas for those that never sing
But die with all their singing in them."?
7. Can you identify the overture which this theme comes from and the composer who wrote it?
8. Who is the present conductor of the New York Philharmonic Orchestra?
9. Is the basset horn a reed or a brass instrument?
10. How many C clefs are there?
11. The *New York Times* music page has a section known as "Hemidemisemiquavers," denoting small miscellaneous bits of information. What does the term mean musically?
12. Who wrote the words to the song "Who Is Sylvia"?
13. From what opera is that familiar wedding favorite "O Promise Me" taken? Who wrote it?
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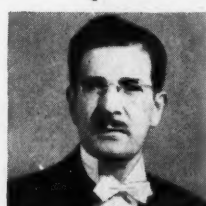
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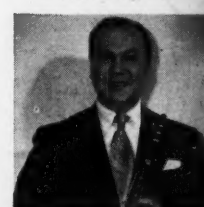
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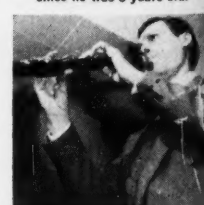
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